

CAMERA SCRIPT

P/N: 02247/1523

BBC-1/COLOUR

TX: WEEK 3, 1978

STUDIO: TC-3

DATES: MONDAY & TUESDAY,  
NOVEMBER 21/22, 1977

RECORDING NO:  
VTC/6HT/B21449/ED

BLAKE'S SEVEN

Episode 3: "CYGNUS ALPHA"

by TERRY NATION

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MONDAY, NOVEMBER 21, 1977

14.00 - 18.00 Camera rehearsal with 16mm TK Channel 27 from 14.30  
18.00 - 19.30 SUPPER & LINE-UP  
19.30 - 22.00 RECORD VTC/6HT/B21449A

TUESDAY, NOVEMBER 22, 1977

11.00 - 13.00 Camera rehearsal with 16mm TK Channel 36 from 11.00  
13.00 - 14.00 LUNCH  
14.00 - 18.00 Camera rehearsal  
18.00 - 19.30 SUPPER & LINE-UP  
19.30 - 22.00 RECORD VTC/6HT/B21449B

VT EDIT: Thurs. & Fri. NOV. 24/25, 1977. VT 15/16. 09.30 - 18.30  
MUSIC RECORDING: Mon. DEC. 5, 1977 (SAM UPTON - Ed.)

SYMPHER DUB: Thurs. JAN. 5, 1978.



BLAKE'S 7

Episode 3: "CYGNUS ALPHA"

CAST LIST (order of appearance)

LARAN	ROBERT RUSSELL
KARA	PAMELA SALEM
LEYLAN	GLYN OWEN
ARTIX	NORMAN TIPTON
BLAKE	GARETH THOMAS
AVON	PAUL DARROW
JENNA	SALLY KNYVETTE
VILA	MICHAEL KEATING
GAN	DAVID JACKSON
ARCO	PETER CHILDS
SELMAN	DAVID RYALL
VARGAS	BRIAN BLESSED
ZEN	PETER TUDDENHAM
FIGHT ARRANGER	PETER BRAYHAM

NON-SPEAKING ARTISTS ON FILM:

<u>PRISONERS</u>	Cy Wallis	<u>HOODED FIGURES</u>	Malcolm Taylor
	Reg Thomason		Donald Stephenson
	Richard Sheekey		Brian Moorhead
	Alan Crisp		Philip Webb
	Michael Reynal		Clive Barrie
	Monty Morris		Andy Dempsey
	Chris Holmes		Ray Sunby

NON-SPEAKING ARTISTS IN STUDIO:

<u>PRISONERS</u>	Cy Wallis	<u>HOODED FIGURES</u>	Andy Dempsey
	Reg Thomason		Ray Sunby
	Richard Sheekey		Brian Moorhead
	Michael Reynal		Terry Sartain
	Chris Holmes	<u>STUNTMEN</u>	Del Baker
	Alan Crisp	(HOODED FIGURES)	Clifford Diggins
<u>SECURITY GUARD</u>	Harry Fielder		Frank Henson
			Nick Hobbs



"BLAKE'S SEVEN" 'CYGNUS ALPHA' EPISODE 3

CAST:

ROJ BLAKE  
VILA RESTAL  
JENNA STANNIS  
KERR AVON  
OLAG GAN  
COMMANDER LEYLAN  
ARTIX  
VARGAS  
KARA  
LARAN  
ARCO  
SELMAN

THE VOICE OF ZEN  
GUARD  
PRISONERS  
HOODED FIGURES

\*\*\*\*\*

SETS:

Int. Flight deck of "The London" (As Part 2)  
Int. Flight deck of "The Liberator" (As Part 2)  
Int. Liberator teleport section  
Int. Cathedral: incl. crypt, torture chamber, turret room & doorway  
Int. Corridor & cells complex  
Int. Reception Transit Cage (As Part 1)

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PRE-RECORDINGS

SPECIAL EFFECTS AND MODELS:

"The London" in space.  
"The Liberator" in space.  
Cathedral  
Night skies.

} VTC/6HT/B21323 SPOOL NO. 612968

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OPENING TITLES  
Recorded 10.11.77

VTC/6HT/B21251A SPOOL NO. 918909



TELECINE SEQUENCES - Index

<u>SEQUENCE NO. &amp; DESCRIPTION (brief)</u>	<u>DUR.</u>	<u>SCRIPT PAGE NOS. FOR REFERENCE</u>
1. KARA joins LARAN at fire	1'10"	pgs. 1 - 3
2. KARA and LARAN watching arrival of the LONDON, then separate	0'23"	pg. 21
3. Prisoners emerge from Cage/Silo - see KARA - ends on mummified head	2'48"	pgs. 38 - 43
4. BLAKE'S 1st materialization onto Cygnus Alpha. Walks to Launch Pad.	0'37"	pg. 45
5. BLAKE hides from passing LARAN and HOODED FIGURES, but they hear him and pursue. Ends Blake up cliff.	1'10"	pg. 47
6. BLAKE scrambling up cliff contd. LARAN brings knife down onto tree root to which Blake is clinging.	0'12"	pg. 48
7. BLAKE falls down cliff and is trapped by waiting HOODED FIGS. They look up to LARAN, then draw swords.	0'12"	pg. 49
8. As HOODED FIGURES close in, BLAKE dematerializes..... amazement.	0'07"	pg. 50
9. Prisoners find cathedral. KARA greeted them (particularly GAN) and leads them away	1'40"	pgs. 53 - 55
10. BLAKE materializes for the 2nd time on Cygnus, this time carrying his LIBERATOR GUN. He walks towards "Cathedral".	0'28"	pg. 58
11. VARGAS' body explodes & implodes	0'10" approx.	pg. 120



"BLAKE'S SEVEN"  
EPISODE 3 'CYGNUS ALPHA'

by  
TERRY NATION

VT EDIT: PRE-RECORDED OPENING TITLES  
S/I  
CYGNUS ALPHA  
By TERRY NATION

DUR: 0'40"  
approx.

SYPHER DUB:  
OPENING MUSIC  
(Tape)

(20.20.34  
on Spool 918909)

-----  
VT EDIT: MODEL SHOT M1 "Blue Nebula" (14.20.12 - 49  
on Spool 612968)

Ext. The Planet Cygnus Alpha. Night

A planet in space.  
The planet seems dark  
and ominous. Zoom in  
toward it. It is grey  
and featureless, shrouded  
in cloud.

-----  
S/B TK + SMOKE FX S/I

(TK + CAMS. 3A 2C)  
5DX on smoke FX over TK

RUN TK 1  
F/U

MIX TO:

1. 3 A CAPTION 1  
Photo: Cygnus Alpha

TRACK IN

MIX TO:

TELECINE SEQUENCE 1 + Cam. 5DX - SMOKE FX

S.O.F.

Ext. Rocks. Night DUR: 1'10"  
LARAN at fire ....



TELECINE SEQUENCE 1 + SMOKE

S.O.F.

Ext. Section Of Rocks.Night.

The area is sinister and misty. A FIGURE crouches beside a small camp fire. The skinned carcass of a small animal roasts smokily held in position on a sharpened stick.

THE FIGURE wears a crude, voluminous monastic habit which reach the ground. A deep cowl partially conceals the wearer's face.

The FIGURE (LARAN) takes the carcass from the flame and lays in on the ground. From a flat stone beside him he takes a huge, primitive, iron blade. With one savage slash he splits the animal in two. He selects the larger of the two pieces and starts to eat. We still do not see his face.

He rises as a SECOND FIGURE, (KARA) similarly robed, walks past him and scans the horizon.//..... // VT EDIT MODEL SHOT M2  
She sees nothing special and walks back to him.

Kara's p-o-v: Pan  
across stars

14.26.38 - 27.08

Ext. Section of Rocks.

They both look up into the sky.

The sound is quite loud now.

TK 1 contd.,  
then 3+2 on Studio Insert



VT EDIT (Shot 2) Stars + pinpoint of light

Ext. Section Of Rocks. Night.

On the TWO upward staring  
FIGURES. The cowl falls  
back from one to reveal a  
cruel and violent FACE. his  
hair is shaggy and he has  
a stubbled beard. This is  
LARAN. He starts to  
grin, but there is no  
laughter in the expression.

The OTHER FIGURE turns  
toward LARAN and the FACE  
of a WOMAN is revealed.  
slyly grinning, rapacious,  
evil, but fascinatingly  
beautiful. She almost  
whispers.

LARAN: There ... there it comes!  
A Federation ship bringing in  
prisoners.

KARA: Prisoners? New souls  
for the faith.

(DUR: 1'10")

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STUDIO INSERT      TK SEQ. 1  
for VT EDIT

2.   3   A      CAP. 2 / 2   C      /  
      "STARS"                      PINPOINT OF LIGHT

---

1 NEXT    (Scene 1 on LONDON FLIGHT DECK)  
            STUDIO - ignore following page



VT EDIT MODEL SHOTS: - M3 LONDON crosses R. with 14.01.26 -  
receding planets 14.01.38

Ext. Space Craft. Night.

The "LONDON" crosses sky \* M3B LONDON crosses R. with 14.01.08 -  
L - R past revolving revolving green planet 14.01.13  
planet.

\* VT EDIT - change colour of planet

END TELECINE 1:



From TK 1  
 LARAN/KARA at fire/  
 Model Shots

- 5 -

(1A )

1. INT. FLIGHT DECK. THE LONDON. NIGHT

3. 1 A / (COMMANDER LEYLAN  
 PAN ACROSS & INTO SITS BESIDE THE FLIGHT  
 MS LEYLAN CONTROL. HE IS  
 WORRIED AND PENSIVE.  
 WITH A SLIM STYLUS HE  
 IS MAKING NOTES ON AN  
 ELECTROSTATIC MESSAGE  
 PAD.

4. 5 A / (5A )  
 SLIDING DOOR - ARTIX  
 PASSES BY

1A. INTO CORRIDOR TO FLIGHT DECK. NIGHT

(ARTIX WALKS THROUGH)

5. 1 A / (4A 1A 5B)  
 LEYLAN joined by  
 ARTIX

1B. INT. FLIGHT DECK. THE LONDON. NIGHT

DEVELOP with  
 ARTIX

LEYLAN: How long before we make  
 planetfall, Mr. Artix?

ARTIX: I'll run a check.

4 NEXT

(GOES TO HIS  
 INSTRUMENTS)



On 1  
Shot 5

- 6 -

1B: LONDON  
flight deck

LEYLAN: Are the prisoners quiet?

6. 4 A ARTIX SITS  
MS LEYLAN NODS  
7. 5 B  
MCU ARTIX  
8. 4 A  
MCU LEYLAN

ARTIX: Yes sir, 48 minutes, 30 seconds  
/ We're dosing the air supply  
with suppressant vapour. They're  
under constant scan ... security  
have put on double guards and I've  
armed the crew as well. All as  
you instructed.

(LEYLAN SHRUGS,  
UNIMPRESSED)

9. 1 A  
MS ARTIX FIDDLES -  
LOOKS UP  
INLAY

LEYLAN: All a bit late in the day  
too. /

10. { 3 A CAPTION1(Rpt.)  
Photo: CYGNUS ALPHA  
onto  
5 B  
LONDON "SCREEN"

(ARTIX OPERATES  
THE SCREEN CONTROLS

THE SCREEN GLOWS WITH  
LIGHT AND WE CAN  
DISCERN A TINY ORB IN  
THE CENTRE OF THE  
SCREEN.

THE ORB MAGNIFIES UNTIL  
IT VIRTUALLY FILLS THE  
SCREEN AND WE CAN SEE  
THAT IT IS A PLANET)

ARTIX: It doesn't look very  
hospitable, Sir.

LEYLAN: (VAGUELY) What?

1 NEXT

- 6 -



- 7 -

On 3 & 5 (Inlay)  
Shot 10

11. 1 A  
MS LEYLAN

ARTIX: Cygnus Alpha. It doesn't  
look very hospitable, Sir.. /

LEYLAN: It isn't.

PAN to ARTIX  
with REPORT

(LEYLAN RISES, CROSSES TO  
ARTIX & PUTS  
"PALM" SIGNATURE  
ONTO PAD AND HANDS  
IT TO ARTIX)

I want you to send this report.  
Beam it to the nearest Federation  
base for relay to Earth.

ARTIX GOES -  
HOLD LEYLAN

ARTIX: It's not going to do  
much for my promotion prospects,  
sir.

(ARTIX RISES &  
STARTS CROSSING  
TO COMMUNICATOR)

12. 5 B  
MS ARTIX SARDONIC

LEYLAN: You can live  
down your part of it. You're  
young. / Send it Mr. Artix.

13. 4 A  
MCU LEYLAN

(ARTIX PLUGS IN REPORT  
TO COMMUNICATOR)

14. 5 B  
ARTIX TO "PLUG  
IN" REPORT

GRAMS: 'TONE' FX

15. 4 A  
MCU LEYLAN

Z/I to CU

--VT EDIT-- MUTE  
MONTAGE ex. Ep.2  
(MONOCHROME)

RESUME LEYLAN a76

LEYLAN: (PRE-RECORD & DISTORT) TAPE:  
This is civil administration ship V/O  
London in transit from Earth to  
Cygnus Alpha transporting prisoners  
to the penal colony. / We have  
sustained crew casualties during  
an attempted mutiny by prisoners.  
Five dead, including sub-commander  
Raiker. Three prisoners escaped  
in a space craft of unknown origin.  
Prisoners, Blake, Stannis and Avon. /  
The London is again under authorised  
control and proceeding to destination.  
Message ends. Retransmit to Earth  
on priority circuit. Confirm  
please.

16. 5 B  
MS ARTIX

GRAMS: 'PIP-PIP'



- 8 -

On 5  
Shot 16  
(MS ARTIX)

17. 1 A ARTIX: We have confirmation....  
Will they go after Blake?  
 LEYLAN RISES  
 & CROSSES R. oos. (LEYLAN RISES) /

18. 5 B LEYLAN: They have no choice.  
 MS ARTIX

19. 1 A ARTIX: They'll never find him  
out there.  
 W/A: LEYLAN THROWS  
 CUP (LEYLAN DOESN'T  
 REPLY - THROWS CUP)

20. 5 B ARTIX: I said, they'll never  
 MCU ARTIX find him out there, Sir.

21. 4 A LEYLAN: They won't have to.  
 MCU LEYLAN He'll find them.

RECORDING BREAK:

Now RECORD Scenes 4 + 5: Flight Deck LONDON  
 Shots 57 - 59, pgs. 22/23

## Story order:

VT EDIT MODEL SHOT M4 14.25.12 - 27

Ext. Night Sky with  
LIBERATOR in flight

(alternatives: 14.25.36 - 48  
 14.25.51 - 58)

A silent night sky.  
 Suddenly the magnificent  
 spacecraft hurtles into shot  
 flashing & banking as it moves.

- 8 -



From 4  
Shot 21/Model Shot

- 9 -

(5C 4B 2A 1B)+ 3A on CAP.

22. 5 C / 2. INT. LIBERATOR FLIGHT DECK. NIGHT.  
MS BLAKE

(THE THREE ESCAPED  
PRISONERS ARE  
STILL EXAMINING  
THE FLIGHT DECK WITH  
SOME AWE.

23. 2 A (Start L.Centre)  
BLAKE/JENNA

CRAB R. with BLAKE  
to AVON AT GUN RACK

JENNA SITS UNEASILY  
AT THE CONTROLS  
WHILST AVON AND  
BLAKE WANDER  
AROUND LOOKING  
AT THE UNFAMILIAR  
INSTRUMENTS.

AVON RUNS AN ADMIRING  
HAND ACROSS A BANK  
OF HIGHLY SOPHISTICATED  
EQUIPMENT.

WE GIVE THEM A FEW  
MOMENTS TO ESTABLISH  
THAT EVERYTHING IN  
LIBERATOR IS NEW  
TO THEM. THEN AVON  
NOTICES THAT A SECTION OF  
WALL IN FRONT OF HIM IS  
BEGINNING TO GLOW.)

23A. 4 B  
2S: BLAKE/JENNA

BLAKE: Everything OK?

JENNA: Think so.

BLAKE: Whoever they were certainly  
knew a bit about engineering.

JENNA: I'd feel a lot safer if we knew  
what happened to them.

AVON: Blake, what do you make of this?

(THE WALL DISSOLVES  
REVEALING A  
GLOWING RACK  
RATHER LIKE A  
SECTION OF MAGNIFIED  
HONEYCOMBE.



On 2  
Shot 23

- 10 -

2: LIB. flight deck

SOME OF THE CELLS -  
SUGGEST SEVEN -  
ARE BLANKED OFF  
AND DARK BUT  
WITHIN THE OTHERS  
THE BUTTS OF  
THE SWORD-LIKE HAND  
GUNS CAN BE SEEN.

NOTE: 1 sec. BLANK SCREEN

at approx. 4.35  
into programme

BLAKE: Some sort of storage  
space?

24. 3 A On CAPTION 3  
GUN RACK "DOOR"

(ONCE  
THE WEAPON HAS BEEN  
REMOVED THE CELL BLANKS  
OFF AND DARKENS)

AVON: Possibly ...

BLAKE: Look!

25. 4 B  
CU GUN RACK

(BLAKE CAREFULLY  
REMOVES ONE OF THE GUNS)

LIGHTING FX  
1st CELL DARKENS

AVON: Careful ...

BLAKE: Hand gun?

AVON: It's a bit elaborate for  
a tooth-pick.

BLAKE: Depends how elaborate their  
teeth were. (Cont...)

2 NEXT

- 10 -



On 4  
Shot 25

(BLAKE REACHES  
FOR A SECOND GUN  
BUT WITHDRAWS  
HIS HAND QUICKLY)

BLAKE: (cont.) Ow! that one's hot!

(AVON REACHES  
FOR IT CAREFULLY)

AVON: No it isn't.

LIGHTING FX:  
2nd CELL DARKENS

(AVON TAKES OUT  
THE GUN. AGAIN  
THE CELL FROM WHICH  
IT WAS WITHDRAWN  
BLANKS OFF AND  
DARKENS. AVON  
REACHES FOR ANOTHER  
GUN. THIS TIME  
HE WITHDRAWS HIS  
HAND QUICKLY)

That one is though. (CALLS)  
Jenna! /

26. 2 A  
PAN JENNA CROSSING  
into 3S BETWEEN  
AVON/BLAKE

(JENNA CAREFULLY  
CHECKS THE  
CONTROLS BEFORE  
CROSSING TO JOIN  
THEM)

JENNA: What is it?

BLAKE: Seems to be an armoury.

AVON: Take that one there.

4 NEXT



On 2  
Shot 26

2: LIB. flight deck

BLAKE: Careful though, it may be hot.

AVON: No, I don't think so.

LIGHTING FX:  
3rd CELL DARKENS

(JENNA TAKES  
THE GUN)

27. 4 B  
CU GUN RACK -  
CELL DARKENS

JENNA: No it isn't.

AVON: (STARES AT THE RACK)  
Single function isomorphic  
response.

28. 2 A  
3S: BLAKE/JENNA/AVON

JENNA: What!

BLAKE: I think he means it'll only  
let us have one gun each.

29. 4 B  
CU RACK A/B

(AVON STRAPS ON HIS  
GUN THEN BLAKE PASSES  
HIS GUN TO JENNA AND  
SHE REPLACES BOTH GUNS)

AVON: Well, it gives a certain  
feeling of independence.

31. 1 B  
AVON/BLAKE - AVON  
POINTS GUN AT BLAKE

BLAKE: What does?  
(AVON POINTS GUN AT BLAKE)

AVON: This!

BLAKE: You're a free man.

4 NEXT

AVON: That's right. So I am.



On 1  
Shot 31

32. 4 B  
PAN BLAKE/JENNA L.  
then GO WITH AVON  
INTO  
NEW 3S

(AVON SMILES.

BLAKE DELIBERATELY  
TURNS HIS BACK ON  
THE DRAWN GUN  
AND CROSSES TO  
THE FLIGHT CONTROLS.

AVON HOLSTERS  
THE GUN AND FOLLOWS)

BLAKE: How does she handle, Jenna?

JENNA: <sup>It's</sup> It's a bit scarey./ Almost as  
though she were alive.

(AVON MAKES A  
GESTURE EMBRACING  
ALL THE EQUIPMENT  
ON THE FLIGHT DECK)

AVON: Well I must say, all this  
technology has an organic feel about it.  
It's not just advanced, it's ...

BLAKE: (SMILES) Conceptually alien?

AVON: Yes.

JENNA: There are a lot of controls  
that I haven't dared touch yet ...

BLAKE: Well I doubt whether we'd  
understand the manuals so go ahead  
and try one. Go on.

JENNA: Well don't blame me if it's  
"self destruct."

2 NEXT



On 4  
Shot 32

33. 2 A BLAKE: (GRINNING) I doubt whether I'll  
MS JENNA ever speak to you again. /

ON CUE CRASH Z/I  
over JENNA'S HEAD

JENNA: Okay, here we go...

(TENTATIVELY, JENNA  
PUTS HER HAND OVER  
A CONTROL.)

JENNA: (CALLS) Blake!

(THE EFFECT HERE IS  
OF MASSIVE  
ACCELERATION)

LIGHTING FX:

GRAMS: UPSURGE  
OF ENGINES

34. 5 C (TILT)  
WS AVON/BLAKE FALL

---

RECORDING BREAK: 'G-FORCE' EFFECTS SHOTS next 5 to DX  
Shots 35 - 38

---



35. 5 DX  
CU JENNA

'G' EFFECT, STRAINING  
TO SWITCH OFF -  
RELAXES

36. 5 DX  
CU BLAKE

'G' EFFECT - RELAXES &  
MOVES FORWARD

37. 5 DX  
CU AVON

'G' EFFECT - RELAXES &  
MOVES FORWARD

38. 4 B  
CU JENNA'S HAND

REACHING FOR BUTTON,  
PRESSES IT -  
RELAXES

---

RECORDING BREAK: 5 to C

Remain in LIB. fl.deck for  
Scene 3 NEXT

---

VT EDIT INTERCUT BETWEEN 'G-FORCE' EFFECTS SHOTS 35 - 38 above  
and

MODEL SHOT M5: Small meteorites 14.02.50 - 03.59

MODEL SHOT M6: Very large meteorites 14.04.07 - ....

---



(5C 4B 2A 1B)

3. INT. LIBERATOR FLIGHT DECK. NIGHT

(AVON AND BLAKE  
STAGGER BACK TO  
BE PRESSED AGAINST  
THE BULKHEAD.

39. 5 C (TILT)  
MCU - LEVEL UP &  
BACK TO MS JENNA

JENNA IS FORCED  
BACK IN HER  
SEAT.

THE MOVEMENT IS  
ACCOMPANIED BY AN  
ASCENDING POWER  
NOTE.

JENNA MANAGES  
TO REACH FORWARD  
AND DEACTIVATE  
THE CONTROL. THE  
'G' FORCES REDUCE  
AND ALL THREE  
RECOVER.

40. 4 B  
PAN WITH AVON/BLAKE  
TO JENNA (3S)

BLAKE: That was quite a trip.

JENNA: Certainly, a lot of power  
in it. Did you get a blackout  
effect?

BLAKE: Yes.

JENNA: So did I.



/contd.



42A. 5  
          AVON  
43. 4  
          BLAKE  
44. 2  
          MCU JENNA -  
          SLOW Z/I to CU

JENNA: (contd.).. mixed with something else. It's in my head, something in my mind. / Asking .... answering. (RELAXES) ... No!...it's so peaceful ... it's beautiful ... to be completely known ... it's like ... (WHISPERS) innocence.

(HER HAND IS RELEASED.  
THEY ALL JUMP AT THE  
SOUND OF A STRANGE VOICE.  
AVON PICKS UP HIS GUN)

45. 1 B  
          WIDE 3S

ZEN'S VOICE: Welcome Jenna Stannis.

TIGHTEN as AVON  
MOVES BACK

JENNA: (DAZED) Who is it?

ZEN:(V/O ) Zen. Welcome Roj Blake.

BLAKE: Where are you? Show yourself.

45A. 2  
          MCU JENNA

ZEN:(V/O) Your species requires a visual reference point. /

JENNA: (POINTS) Blake!

46. 4 B

(THE VISUAL  
REPRESENTATION OF  
ZEN IS REVEALED)

ZEN with AVON/BLAKE  
GOING TOWARDS IT  
(OFF JENNA)

ZEN: This is your reference point.  
AVON: You're a computer.

ZEN: (V/O) As you say Kerr Avon.

BLAKE: Who owns this ship?  
Where are they?



46A. 1 B ZEN: The navigation units will  
MS BLAKE accept your spoken commands.  
Please state speed and course. /

46B. 4 B BLAKE: I want a course for the  
Earth Federation penal planet,  
3S: BLAKE/JENNA/AVON  
with ZEN Cygnus Alpha. /

46C. 1 B ZEN: Galactic centre co-ordinates  
MS BLAKE are confirmed. /

47. 2 A BLAKE: (TO JENNA) Speed?  
JENNA JOINING (JENNA X's to BLAKE)  
BLAKE

JENNA: (SHRUGS) Standard?

BLAKE: Standard speed.

ZEN: Confirmed.

(ZEN REPRESENTATION  
SWITCHES OFF then)

GRAMS: ENGINE NOTE  
CHANGES

JENNA:(LOOKS AT CENTRAL CONSOLE)  
That did it.

(SHE SITS BACK &  
FOLDS HER ARMS)

48. 5 C PAN TO Seems we're on course now. /  
BRING AVON to  
JENNA/BLAKE AVON: It didn't answer any of your  
questions. More than that it  
deliberately ignored them. A  
computer can't have a will of its  
own.



On 5  
Shot 48

- 20 -

3: LIB. flight deck

JENNA: You'd better tell  
Zen that.

BLAKE: Let's look  
around the rest of the ship and find out  
exactly what it is we've stolen.

JENNA: Salvaged.

AVON: Why don't we <sup>just</sup> interrogate  
Zen.

50. 5 C  
MCU AVON

BLAKE: Even if he'd answer -

AVON: (INTERRUPTING) I'll make  
it answer.

51. 4 B  
MCU BLAKE

BLAKE: I'd still prefer to find out  
for myself. I'm not sure I  
entirely trust a computer with a  
mind of its own.

52. 1 B  
MCU JENNA

JENNA: I don't think means us  
any harm.

53. 5 C  
MCU AVON

AVON: It has no feelings about  
us at all. It's just a machine.

54. 4 B  
MCU BLAKE

JENNA: If you say so.

GO WITH THEM  
TO FINISH W/A 3S

BLAKE: Either way it'll keep.  
Come on.

(THEY MOVE OFF  
UP STEPS)

---

RECORDING BREAK: Now Record Sc. 7 - LIB. Fl/deck. Shots 73 - 79

(Pgs. 28/31)

(story order:  
Model Shot/TK 2 next

- 20 -



From Shot 55  
Lib. fl. deck

- 21 -

TK-2: KARA/LARAN  
watch arrival of London

VT EDIT    MODEL SHOT M7

14.10.01 - 05

Ext. LONDON crossing sky  
L - R (approaching Cygnus Alpha)  
high in frame. Night.

-----  
RUN TK

TELECINE SEQUENCE 2 + SMOKE FX

S.O.F

Ext. Section of Rocks.    Night    DUR: 0'23"

KARA and LARAN watching  
the arrival of the LONDON.

KARA:    Go to Him and tell  
Him new bounty has come from the  
darkness .... I will go to  
the place of rebirth.

They make off in opposite  
directions.

RUN TK SEQ 3/next (pg. 38/43)

(Story order: Sc. 4 - London flight deck next)

- 21 -



From TK Seq. 2  
KARA/LARAN 0'23"

- 22 -

4: } LONDON flight deck  
5: }

(4A )

4. INT. FLIGHT DECK. THE LONDON. NIGHT

57. 4 A (Start R) / (COMMANDER LEYLAN AND  
ARTIX/LEYLAN - ARTIX ARE TOTALLY  
CRAB L. TO INVOLVED IN LANDING  
FRONT OF THEM THE SHIP: EACH AT A  
SET OF CONTROLS)

LEYLAN: Berthing sequence automatic  
committed.

ARTIX: Seventeen ... Sixteen ...  
Fifteen ...

LEYLAN: Landing beam alignment  
confirmed.

ARTIX: ... Fourteen ... Thirteen ...  
Twelve ...

LEYLAN: Check main Retro drive.

(ARTIX HITS A SWITCH.  
THE ROARING SUBSIDES)

ARTIX: ... Eleven ... Ten ...

LEYLAN: Entering silo ...

VT EDIT MODEL SHOT M8  
-----  
Ext. LONDON landing on  
Cygnus (lowering  
vertically)

(4A 5B)

5. INT. FLIGHT DECK. THE LONDON.

58. 4 A (LEYLAN AND ARTIX A/B -  
ARTIX/LEYLAN a/b "BUMP" AS THEY TOUCH DOWN)  
CAMERA "BUMPS"

LEYLAN: ... we have ground - zero  
contact. All off.

5 NEXT

- 22 -



On 4  
Shot 58

ARTIX: All off, Sir.

(HE HITS SWITCHES  
AND BOTH MEN RELAX  
FROM THE TENSION  
AS THE SOUND DIES  
AWAY)

Right,

PAN LEYLAN R.  
AWAY FROM ARTIX

LEYLAN: / disembark the prisoners  
Mr. Artix. Maintain full security  
until they're in the holding  
bay. I'll programme the computer  
for the return ... we lift off in  
D plus 30. /

59. 5 B  
MCU ARTIX - BRING  
HIM TO LEYLAN

ARTIX: (TURNS, SURPRISED) 30 minutes?  
... sir ... we've been in space for  
eight months. I wouldn't mind  
stretching my legs a little.

LEYLAN: Not on this planet, Mr. Artix.  
Now get the prisoners off and lets  
get out of here.

ARTIX: Yes sir.

Track in to  
CU LEYLAN

(ARTIX EXITS.  
LEYLAN REPLAYS THE  
"COMMUNICATOR" & WE HEAR  
PART OF HIS MESSAGE (ex.  
Scene 1B)

GRAMS:  
LEYLAN'S  
V/O TAPE

---

RECORDING BREAK: Now Record Sc. 10 in LONDON  
Shot 84, pg. 36

---



VT EDIT

additional shot  
W/A TELEPORT

(4C 1F 5D)

6. INT. LIBERATOR'S TELEPORT SECTION. NIGHT.

61. 1 F / (THE AREA WHERE  
AVON/BLAKE LIBERATOR'S CREW CAN  
EXAMINING INSTRUMENT BE TELEPORTED TO  
PANEL THE SURFACE OF A PLANET.  
THIS AREA WILL BE  
BLAKE X's L.oos FEATURED REGULARLY.  
CRAB L. PASSING JENNA IT MUST SUGGEST  
VERY ADVANCED TECHNOLOGY.  
BLAKE/AVON ARE EXAMINING  
THE AREA IN CONSIDERABLE  
DETAIL.
62. 5 D JENNA FG., IS LOOKING AT  
TELEPORT AREA - A RACK OF TWENTY  
AVON JOINED BY BLAKE OR THIRTY BRACELETS)  
BACK WITH AVON  
to 3S with JENNA

BLAKE: Avon, / what do you think?

AVON: Before I decided to put  
my talents to more profitable use ...

JENNA: And got arrested.

AVON: ... I handled the  
computer analysis for a research  
project into matter transmission.  
It was based on a new alloy .....

BLAKE: Aquitar.

4 NEXT



AVON: (SURPRISED) That's right.

BLAKE: Yes, I worked on that project too.

63. 4 C  
MCU JENNA

AVON: Small world.

BLAKE: Large project. /

64. 5 D  
3S

JENNA: I didn't work on it. /

EASE L. with  
AVON off Blake/Jenna

AVON: The molecular structure of Aquitar appeared to contain the key to the reduction and transmission of matter as pure energy. /

65. 4 C  
2S: BLAKE/JENNA

JENNA: Instant transportation?

66. 5 D  
MS AVON

BLAKE: Send solid objects like radio signals. Trouble was it seldom worked. /

AVON: And on living matter it never worked. Put a living creature in one end, take a dead creature out of the other, or nothing at all. /

67. 4 C  
2S: BLAKE/JENNA

JENNA: So you think that's what all this is for? Matter transmission.

BLAKE: These bracelets contain Aquitar, or something very like it.

JENNA: (HEARING NOISE) FX: UNUSUAL  
What's that? NOISE

BLAKE: Check it, would you?

68. 1 F  
PAN AVON to BLAKE

(JENNA GOES TO CHECK) /

4 NEXT



On 1  
Shot 68

AVON: Question is ... have they solved the problem of living matter?

BLAKE: And if they have could we teleport down to the surface of the planet without ever having to land the ship?

AVON: Too many 'ifs' for my taste. /

69. 4 C  
BRACELET - UP TO  
CLOSE 2S

(BLAKE EXAMINES  
THE BRACELET)

BLAKE: Presumably these are part of the re-call system. This looks like a communicator.

(BLAKE HAS ONE ON HIS WRIST NOW, WHILST AVON EXAMINES ANOTHER. BLAKE FIDDLES WITH THE BRACELET)

70. 1 F  
LOUD SPEAKER UNIT  
on WALL

Hello -                      / LOUD FEEDBACK /  
Testing, one two three.

(THE WORDS ECHO  
LOUDLY FROM HIDDEN  
SPEAKERS.)

71.  $\frac{5D}{2S}$

Seems to work alright.

1 NEXT



On 5  
Shot 71

- 27 -

6: Teleport

AVON: Tuned to transmit directly  
to the ship. Let's ask the  
computer how the system works.

72. 1 F  
PAN JENNA ENTERING  
TO 3S

(JENNA APPEARS  
AT THE DOORWAY)

JENNA: Blake! I think you'd  
better come.

BLAKE: What happened?

JENNA: We've stopped.

BLAKE: What!

THEY  
ALL EXIT

JENNA: Everything's gone dead!.

(THEY HURRY OFF)

---

RECORDING BREAK: Record Sc. 12 next (Teleport) Shots 87 - 91  
(pgs. 44/45)

---

(story order:)

VT EDIT MODEL SHOT M8B

Liberator static among 14.24.10 - 27  
the stars.

---

- 27 -



From 1  
Shot 72 (Teleport)  
& Model Shot

(5C 4B 1C) 3A on CAP

7. INT. LIBERATOR FLIGHT DECK. NIGHT.

73. 4 B / (BLAKE, JENNA & AVON  
WS: PAN TRIO to ENTER QUICKLY AND  
CLOSE 3S at ZEN STAND IN FRONT OF ZEN)

BLAKE: Zen!

(THE ZEN VISUAL  
REACTS)

ZEN: Please state speed and  
course.

BLAKE: Cygnus Alpha, standard  
speed.

ZEN: Completed. The liberator is in  
stationary orbit one thousand  
spacials above the planet's surface.

(BLAKE IS SLIGHTLY  
PUT DOWN AND GRINS)

BLAKE X's L oos.  
TIGHTEN ON OTHER  
TWO (JENNA/AVON)

BLAKE: I see.

AVON: The "L iberator?"



73A. 5 JENNA: He got that from me. It was something I was thinking.  
ZEN TWINKLING

ZEN: Your thought was acceptant.

AVON: Show us the planet.

ZEN: You require the remote visualisation unit?

73B. 1 AVON: (SNAPS) Yes!  
MS BLAKE

ZEN: Please look at the screen.

INLAY

74. { 3 A CAPTION 1(Rpt.)  
CYGNUS ALPHA: Photo  
appearing  
5 C onto  
"SCREEN"

(BLAKE LOOKS AT  
THE SCREEN)

(AN ENORMOUS SCREEN  
FILLS WITH THE  
PICTURE OF A PLANET.  
OUR TRIO TURN AND  
STARE AT IT)

GRAMS:TAPE  
V/O's

JENNA: (SOFTLY) So that's where we would have spent the rest of our lives.

(V/O) AVON: What now?

75. 4 B (V/O) BLAKE: We've got to get down there and rescue the others.  
AVON TURNS INTO  
3S



VT EDIT

CAPTION ON SCREEN  
CYGNUS ALPHA -  
disappearing

AVON: You're not going to try  
and land this thing.

BLAKE: What's the alternative?

AVON: Leave. I'm free and I  
intend to stay that way.

BLAKE: I need a crew. Zen, how  
does the teleport system work?

(THERE IS NO RESPONSE  
FROM ZEN)

as BLAKE/AVON CROSS  
to ZEN,  
Z/I with THEM  
off Jenna

AVON: Would its function be  
injurious to our species?

(AVON PAUSES)

AVON: Have you the necessary data?

ZEN: Wisdom must be gathered. It  
cannot be given.

AVON: Don't philosophise at me  
you electronic moron! Answer the  
question.

ZEN: Zen.

AVON: (FURIOUSLY) Zen!

(THE ZEN VISUAL  
SWITCHES OFF) /

76. 1 C  
MS JENNA

4 NEXT (QUICKLY)



77. 4 B JENNA: I don't think he likes you  
2S: BLAKE/AVON somehow. /
78. 1 C AVON: I think I may have to re-  
MCU JENNA programme that machine. /
79. 5 C JENNA: Still won't make you  
MCU BLAKE likeable. /
- PAN TO AVON BLAKE: Avon's right we can't  
LET AVON CROSS L. land the ship. I'm going to have  
oos. to risk the teleport system. Come  
on.

---

RECORDING BREAK: 1 to D/ 3 to B/ for Sc. 8 - CAGE next

---



(2B 1D 3B)

8. INT. TRANSIT CAGE. NIGHT.

80. 3 B /  
PAN PRISONERS  
TO MAKE  
GUARD/ARTIX

(PART OF THE LANDING SILO,  
THE TRANSIT CAGE IS DANK  
AND ILL LIT. AT ONE END  
IS A FLIGHT OF STAIRS  
THAT LEAD DOWN FROM A  
HIDDEN CORNER; AT THE  
OTHER END - A HEAVY  
METAL DOOR.

VILA, GAN, ARCO, SELMAN  
& ANOTHER SIX PRISONERS  
ARE FILING IN.

ARTIX AND AN ARMED GUARD  
STAND AT THE TOP OF THE  
STEPS. HE IS ARMED AND  
CAREFULLY WATCHFUL)

AD LIBS

ARTIX: (TO PRISONERS) Come on ...  
move it ... come on, ... hurry up....

(WHEN ALL THE PRISONERS  
ARE INSIDE, HE DISMISSES  
THE GUARD)

(GUARD GOES) ARTIX: Guard, double check the other  
prisoners are all secure .....  
(to PRISONERS) ... move it ...

(WE HEAR THE SOUND  
OF A SOLID DOOR  
CLOSING)

81. 1 D /  
WS CAGE -  
PRISONERS B/G  
GUARD & ARTIX CROSS F/G

GRAMS: HUM &  
CLANG - METAL  
GATE HAS SHUT

TRACK IN TO BARS

Remain on 1



ARCO: What happens now then?

VILA: This is nice, isn't it?  
What a miserable hole. If we all  
complained do you think they'd give  
us a refund?

ARCO: Shut up!

VILA: Can't you see the funny side  
of it? Hey, have you heard this one?...  
there was a young lady from Cygnus  
who had a ....

(ARCO GRABBING VILA)

ARCO: Are you going to shut your mouth  
or must I shut it for you?

(GAN, TAKING HOLD  
OF ARCO'S JERKIN  
CALMLY)

GAN: Only if you 're lying  
down. Because if you touch him  
again I'll break your arms and  
legs off.

(GAN PUSHES ARCO  
ASIDE)

SELMAN: (VERY NERVOUS) Why do you  
suppose they've put us down here?

VILA: Just a holding area. They'll  
release us soon. Don't worry about  
this place, it's what's on the other  
side of that that bothers me.

(VILA NODS TOWARD  
THE DOOR. THEY ALL  
VIEW IT WITH SOME  
TREPIDATION)

PAUSE NEXT



On 1  
Shot 81

- 34 -

8: CAGE

SELMAN: (SOFTLY) What do you think  
it will be like Arco?

ARCO: How should I know? Won't  
be good. They don't set up prison  
colonies on easy living planets.

SELMAN: What about guards,  
authorities?

VILA: Why should they bother?  
It's a long walk back.

(THERE IS A LONGISH  
TENSE SILENCE.)

CRAB R. with  
SELMAN

ENDS 3S: VILA/GAN/SELMAN

SELMAN: (CRACKING A LITTLE) Well why  
are they keeping us here?

GAN: Relax -

VILA: This is probably  
the nicest place on the planet...  
Listen!

GRAMS:  
ENGINE WHINE

(AGAIN A TENSE PAUSE.  
THEN WE DISTANTLY  
HEAR THE WHINING  
NOTE OF THE SPACE  
CRAFT'S PROPULSION  
UNITS STARTING UP)

SELMAN: They're getting ready to  
lift off.

-----  
REPOSITION ARTISTS  
RECORDING PAUSE: PREPARE SMOKE FX  
OPEN 1st GATE  
GRAMS: S/B with 'HUM' FX  
-----

2 NEXT (Shot 82)

- 34 -



On 1  
Shot 81  
before PAUSE

- 35 -

8: CAGE

GRAMS: 'HUM'

82. 2 B  
1st gate back to  
REVEAL GRILLE -  
MIST WAFTS THRO'  
  
TIGHTEN ON GROUP  
AT BARS

(THERE IS A HUMMING  
NOISE AND A LARGE  
PANEL SLIDES BACK  
TO REVEAL A METAL  
GRILLE. THIS  
REMAINS LOCKED.

REVERSE ON TO THE  
PRISONERS' FACES.  
THEY CLUSTER TOGETHER  
AND STARE OUT.

WAFTS OF MIST DRIFT  
ACROSS THEIR FACES.)

ARCO: Can you see anything?

GAN: Some sort of passage.

VILA: (SHUDDERS) Cold as a  
corpse's armpit.

SELMAN: (SNIFFING) What's that  
smell? It's like something rotting ...

VILA: Dinner probably.

(THERE IS THE  
SUDDEN AND RAPIDLY  
GROWING SOUND OF  
THE SPACE SHIP  
TAKE OFF. IT  
BUILDS IN POWER  
TO A CRESCENDO.  
THE SOUND CAUSES  
PHYSICAL PAIN.  
THE MEN COVER  
THEIR EARS)

GRAMS: 'WHINE'  
INTENSIFIES

STAY ON CAM. 2  
for SCENE 9 next (story order: VT Edit M9 next)

- 35 -



On 2 - 36 -  
Shot 82 (Cage)

9: Cage  
10: LONDON fl.deck  
+ Model Shots 9, 10

VT EDIT MODEL SHOT M9

The LONDON taking off 14.20.58 - 21.15

---

83. 2 B  
CS UNHAPPY  
PRISONERS

(2B )  
9. INT. TRANSIT CAGE. NIGHT

(PRISONERS STILL  
HOLDING THEIR  
HANDS OVER EARS  
GAN/ARCO/VILA FG)

Now Record Sc. 11 (pg. 37)

---

VT EDIT MODEL SHOT M10

LONDON moving away from 14.19.50 - 58  
orbit like jump-jet  
R - L away from Cygnus.

---

84. 5 E (TILTED)  
LEYLAN/ARTIX

(5E )  
10. INT. 'LONDON' FLIGHT DECK. NIGHT

(ARTIX AND LEYLAN  
AT CONTROLS)

CAMERA TILT

LEYLAN: Release prisoners!

(ARTIX NODS &  
PRESSES BUTTON)

---

REMOVE TILT DEVICE/

Now Record Sc. 2 - LIBERATOR Flight Deck  
Shots 22 - 34, pgs.  
9/14



(2B 1E)

11. INT. TRANSIT CAGE. NIGHT.

85. 2 B \_\_\_\_\_ /  
WS: GRILLE AS  
IT OPENS -  
PAN UP TO GROUP  
(THERE IS A SOUND  
OF A LOCK REMOTELY  
TRIGGERED AND THE  
METAL GRILLE SLIDES  
OPEN)

LIGHTING FX:  
ABRUPT LIGHT  
CHANGE

ARCO: What now?

GAN: (SHRUGS) What else is there?  
I mean, we don't have much choice,  
do we? / Right.

85A. 1 \_\_\_\_\_  
2S: GAN/ARCO

(GAN STEPS FORWARD  
LIGHTS CHANGE  
ALL UN-NERVED)

85B. 2 \_\_\_\_\_  
WS: PRISONERS

(PRISONERS MOVE  
FORWARD)

---

RECORDING BREAK: Now record Sc. 60 - LIB. flight deck. Shots 319 - 323  
(pgs. 121/123)

---

(Story order: VT Edit M11 next)



TELECINE SEQUENCE 3 + 5D on SMOKE FX

S.O.F.

Ext. Rocks & Mouth of Silo. Night      DUR: 2'48"

MLS MOUTH OF SILO

See prisoners' shadows on wall, then  
GAN, ARCO & VILA appear.

They halt nervously - other  
prisoners just behind them.

A light from the tunnel  
silhouettes them.

VILA suddenly clutches  
at GAN'S arm and points

VILA:    There's someone there ...  
Look!

Ext. Rocks & Cliff Face. Night

Some way off, the hooded  
figure of KARA raises an  
arm and beckons.    Very  
sinister, the mist swirls  
about her.

Ext. Rocks & Mouth of Silo.  
Night.

ARCO:    Where?

VILA:    There!    Someone beckoning.  
Do you see it Gan?

Pause while they stare  
into darkness.

(GAN STARES)

The fog drifts away -  
the area is now empty

VILA:    It's gone.



TELECINE 3 contd.

S.O.F.

(Ext. Rocks & Mouth of Silo cont.)

ARCO: I didn't see anybody.

VILA: You must have done.

ARCO: I tell you I didn't.  
You're so scared your brain's  
curdling!

VILA: (TO GAN) Did you see it?

GAN: I saw something ...

VILA: (TO ARCO) There you are.

GAN: We're going to have to see  
what's out there sooner or later.

VILA: Let's all go.... no,

VILA: (cont.) On the other hand,  
let's all stay.



TELECINE 3. contd.

S.O.F.

(Ext. Rocks & Mouth of Silo. cont.)

GAN : I'll take a look.

GAN walks forward boldly.  
No-one follows.

We watch GAN move forward  
to be swallowed up by the  
mist and the darkness.  
He makes no sound as he  
walks.

He vanishes from sight of  
the watching PRISONERS.

The men stare anxiously  
out into the darkness.

ARCO: (CALLING) Gan ... are  
you alright?

Silence is his answer

VILA: Gan?

Again, silence floats  
back. ARCO decides -

ARCO: He might be in trouble ...  
Come on.

VILA holds him back -

VILA: Shouldn't we wait a bit  
longer? I mean, he may be  
alright but if he isn't, what  
chance do the rest of us stand?



TELECINE 3 contd.

S.O.F.

(Ext. Rocks near Mouth  
of Silo cont.)

ARCO gives VILA a  
scornful look and shakes  
free.

ARCO: (to the other prisoners)  
Come on ...

ARCO moves forward, followed  
by the other 7 PRISONERS.  
They pass by VILA -

VILA: (as the PRISONERS go by him)  
Look - wouldn't it be better if  
we all stayed together ?

VILA is suddenly left  
alone.

VILA: (CALLING) Arco! Arco !  
... (PAUSE) ...  
Great oaf! Why couldn't he stay  
here? (CALLS)

VILA hurries after the  
others

Arco! Arco! Arco!



TELECINE 3. contd.

S.O.F.

Ext. Rocks and Cliff  
Face. Night.

ARCO comes out of the mist and darkness, moving toward camera. The OTHERS filter up behind him. All their movements are silent.

ARCO halts and stares.

REVERSE. Ahead of them is a hillside or rock face. Leaning against the rock face are two long sturdy poles lashed at their centre to form an "X".

Tied to the poles, legs and arms splayed, is a figure totally concealed by the long habit.

GAN is on his knees in front of the figure, for just a moment like a man at worship. He is holding a piece of board in his hands.

ARCO: Gan?

GAN turns and looks up.

ARCO: What is it?

GAN starts to rise as ARCO and the OTHERS move forward. GAN hands the piece of board to ARCO.



TELECINE 3 contd.

ARCO: (READS BOARD)  
"So perish Unbelievers"

Crude letters have  
been burned on to the  
board. They read "so  
perish unbelievers".

GAN turns his  
attention to the  
figure and crosses to  
stand beneath it.

He pushes aside the  
cowl.

The face beneath the  
cowl is mummified  
it stares out  
sightlessly.

2'48"

NOW RUN TK SEQ. 4/ pg. 45

story order: (Scene 12 in Teleport)



Ends Gan pushing  
cowl aside to reveal  
CU MUMMIFIED HEAD  
2'48"

(4C 5D ) 2D on CS0

12. INT. LIBERATOR'S TELEPORT SECTION. NIGHT

87. 4 C  
CS BRACELETS p-o-v  
PAN BLAKE to 3S  
with AVON/JENNA

(BLAKE CHOOSES BRACELET  
AND MOVES ACROSS TO  
AVON AND JENNA WHO  
ARE EXAMINING THE  
TELEPORT DESK)

BLAKE: Have you got it worked out?

AVON: Educated guesses. I can't be  
certain.

(BLAKE SNAPS. BRACELET ONTO WRIST)

BLAKE: Well now's the time to see how  
educated your guesses are.

88. 5 D  
BLAKE/AVON

AVON: I still think this is a  
stupid risk. /

88A. 4 C  
MCU AVON - REACTION

BLAKE: Which I'm taking, so let's  
get on with it. / Give me/ four minutes.  
After that, start making educated  
guesses as to how to get me back  
again.

88B. 5 D  
MS BLAKE

(BLAKE MOVES TO  
THE TELEPORT AREA)

88C. 4 C  
JENNA - PAN WITH HER

JENNA: Good luck.

88D. 5 D  
MS BLAKE A/B

89. 4 C  
JENNA/BLAKE

BLAKE: .... alright Avon.  
Let's get started .... /

(AVON'S HAND HOVERS  
OVER THE COMPLEX OF  
SWITCHES. HE THROWS  
A SWITCH./contd...

5 NEXT



On 4  
Shot 89

- 45 -

12: Teleport  
TK 4: Blake  
materializes

90.    5    B  
         BLAKE A/B -  
         LOCK OFF

BLAKE STAYS IN  
POSITION.  
NOTHING HAPPENS.  
AFTER A MOMENT)

91.    4    C \_\_\_\_\_/  
         JENNA/AVON

LIGHTING  
CHANGE

(AVON SELECTS A NEW  
SWITCH. PRESSES IT.

VT EDIT  
~~Shot 92~~

THE DEMATERIALISATION  
PROCESS TAKES PLACE.

(91 contd.)

AVON AND JENNA LOOK  
AT ONE ANOTHER - STARTLED)

-----  
PAUSE: On to Scene 13 - Shot 93 (pg. 46)  
-----

92.    5    B / 2    D  
         A/B (Teleport)    BLAKE ON CSO  
                                    in LS

Now record    Shot 100 (pg. 51) BLAKE rematerializes

TELECINE SEQ. 4 + WHITE OUTLINE (BLAKE'S materialization FX)

Ext. Section of Rocks. Night  
BLAKE materializes. He steadies  
himself and looks around.  
He uses his bracelet to  
communicate with the LIBERATOR.

DUR: 0'37"

BLAKE: (INTO BRACELET)    Jenna,  
it appears to have worked!

BLAKE walks to Launch Pad

RECORDING BREAK: RE-RUN TK 4 for ELECTRONIC FX, then / RUN TK 5 / pg. 47

Sorry order:    Sc. 13 in Teleport

- 45 -



(From TK 4 - - 46 -  
Blake on Cygnus  
0'37")

13: Teleport

(4C )

93. 4 C / 13. INT. LIBERATOR TELEPORT SECTION. NIGHT

MED. 2S  
AVON/JENNA

GRAMS:  
Tape V/O/

BLAKE: (PRE-RECORDED V/O) Start  
counting ...

FAST Z/I to  
CLOSE 2S

RUN TK

(AVON & JENNA - SEATED AT  
THE DESK - LOOK RELIEVED.

JENNA LOOKS AT HER  
WATCH)

JENNA: Four minutes.

Stay on 4 for next Shot 94 (following page)  
Sc. 14

(story order: TK 5 next)

- 46 -



TELECINE 5 + SMOKE FX

S.O.F.

Ext. Section of Rocks & cliff face  
Night.

DUR: 1'10"

BLAKE takes a few paces  
and then halts. He  
sees something and drops  
out of sight behind a rock.  
He sees 6 HOODED FIGURES  
passing, i.e. LARAN & 5 of his men.

After they have gone,  
BLAKE cautiously moves off  
again but, in doing so,  
makes a noise which alerts  
LARAN. He turns and orders  
his men -

LARAN: A deserter - kill him!

The 5 HOODED FIGURES pursue  
BLAKE. BLAKE turns and runs.

He is trapped by Hooded Figures  
behind and in front of him  
and, to escape from them, starts  
scrambling up a cliff of rock.

/Now RUN TK SEQ. 6/pg. 48

(4C )

94. 4 C 14. INT. TELEPORT SECTION. NIGHT.

CS BUTTON &  
STICKER

BACK TO 2S:  
JENNA/AVON

(AVON & JENNA ARE  
VERY TENSE.

JENNA KEEPS GLANCING  
AT HER STOPWATCH)

JENNA: I wish we could be sure that's  
the right control to bring him  
back.

AVON: We can't be sure, can we?

Stay on 4 for  
Shot 95 (next pg)



TK 6: Blake climbing  
15: Teleport

(From  
Shot 94 -  
Teleport

- 48 -

TELECINE 6 + SMOKE FX

S.O.F.

Ext. Cliff face. Night      DUR: 0'12"

BLAKE is struggling up a  
cliff of loose rocks.  
He grabs a tree root, then  
sees something above him.

It is LARAN at the cliff-top.  
He brings down his knife  
sharply and severs the  
tree root to which BLAKE  
is clinging.

(4C )

95.    4 C Start on 15. INT. TELEPORT SECTION. NIGHT  
         JENNA LKG. AT  
         WATCH

CRAB BACK to  
2S with AVON

JENNA: ... Thirty seconds...

Sc. 16 next - Shots 97 - 97B (pg. 50)

(story: TK 7 next)

- 48 -



TK-7: Blake  
threatened  
with swords

- 49 -

(Shot 95 - Teleport)

S.O.F.

TELECINE 7 + "STARS" FX

DUR: 0'12"

Ext. Section of Rocks.  
Night.

BLAKE falls down the  
cliff-face. He is  
trapped by a group of  
HOODED FIGURES waiting  
below.

They look up to LARAN  
who nods to them;  
The 3 HOODED FIGURES  
draw their swords  
menacingly.

S/I

96. 3 A CAPTION 2 (rpt.)  
"STARS" surrounding LARAN's head

---

RECORDING BREAK: RE-RUN TK 7 for MATTE-ING OUT + STAR SURROUND  
/then RUN TK 8 / pg. 50

---

story order:  
(Sc. 16 - Teleport)

- 49 -



From TK 7  
BLAKE trapped (12 secs)

- 50 -

16: Teleport  
TK 8: Blake de-mat.

(4C 5D)

16. INT. LIBERATOR'S TELEPORT SECTION. NIGHT

97. 4 C  
2S: JENNA/AVON

JENNA: Time's up!

97A. 5 D  
THEIR P-O-V :  
EMPTY TELEPORT

(AVON'S HAND PRESSES  
A CONTROL. /  
NOTHING HAPPENS -  
AGONISED PAUSE.)

97B. 4 C  
2S: JENNA/  
AVON A/B

JENNA: Keep it pressed down.

AVON: I am keeping it pressed down.

JENNA: Well it can't be the right one.

AVON: Then which one?

JENNA: (SHORTLY) I don't know.  
Try that one ...here ...

(SHE REACHES FORWARD  
AND PRESSES A SWITCH)

Now record Shot 100 (pg. 51)

TELECINE 8 + WHITE OUTLINE (BLAKE'S dematerialization FX) S.O.F.

Ext. Rocks. Night DUR: 0'07"  
As the Hooded Figures  
close in on BLAKE - he dematerialises.  
They recoil - amazed.

RECORDING BREAK: RE-RUN TK 8 for ELECTRONIC FX  
/THEN RUN TK 9/ pg. 53 - 55

(story: Sc. 17 - Teleport) - 50 -



BLAKE TO REMATERIALIZE  
CHALKY - AS ON FILM

( 1F 5D) 2D on CSO Blake

100. { 5 D / 17. INT. LIBERATOR'S TELEPORT SECTION.  
           On TELEPORT NIGHT.  
       { 2 D  
           BLAKE on CSO (BLAKE RE-MATERIALISES.  
           REMATERIALIZES -  
           MODULAR SHAKE-UP FX

-----  
 RECORDING PAUSE: Shot 114 /  
 ----- next -----

JENNA IS RELIEVED  
 AND DELIGHTED.

101. 5 D /  
       JENNA/AVON -  
       SHE CROSSES L. oos

JENNA: (OOV) We got you back ...

(EVEN AVON SEEMS  
 PLEASED TO GET  
 BLAKE BACK)

102. 1 F  
       BLAKE joined by JENNA  
       then both  
       JOINED BY AVON

BLAKE: It works! /

JENNA: I was scared.  
           (SHE RUSHES FORWARD  
           & HUGS BLAKE)

BLAKE: I had a couple of sweaty  
 moments myself.

JENNA: What did it feel like?

BLAKE: Nothing at all really.  
 Like your property when Vila's  
 about. Suddenly it's somewhere  
 else.

102A. 4 /  
       AVON



102B. 1 AVON: This will be worth a fortune to the Federation.  
BLAKE/JENNA to F/G  
for KLEENEX -

JOINED BY AVON

JENNA: It actually got you down there .... onto the surface of Cygnus?

BLAKE: (WIPING OFF DUST) What do you think this is, moondust?

AVON: Did you see anything while you were down there?

BLAKE: (EVASIVE) Not much. And now we know how the system works I'll go back down and find our people. Bring back anybody who wants to come ... from the little I did see, they won't take too much persuading.

-----  
Now record Scene 18 in Teleport: Shots 105 - 113 (pgs. 55/57)  
-----

Story order: TK 9 next



TELECINE 9 + SMOKE FX

S.O.F.

Ext. Rocks and Bushes.  
NIGHT Mist.

DUR: 1'40"

The PRISONERS are  
advancing carefully.  
GAN is leading.  
ARCO and VILA are  
to the fore.

GAN halts abruptly  
and stares. The  
OTHERS stop short too.  
They gaze in awe.

Ext. "Cathedral".  
NIGHT Mist.

Some way off, an  
edifice. Partly  
obscured by the half  
light and mists  
it is quite  
monumental. A strange  
architectural form  
and crudely built,  
it has something  
(perhaps a spire).  
That suggests a  
place of worship.

Establish briefly.

Ext. Rocks and Bushes.  
NIGHT Mist.

Resume on the PRISONERS.

GAN: Wait ... there's a building!

VILA: (SHUDDER) Cosy.

GAN: What do you think it is?

VILA: The architectural style is  
Early Maniac.

ARCO: We need food and shelter.



VILA: But do we need them that  
badly.

ARCO: Listen ... we ...

He points off to one  
side. A moment later  
a HOODED FIGURE appears.  
Then ANOTHER and ANOTHER.  
(5 in all, plus KARA)

They form an arc  
in front of the  
PRISONERS.

When the arc is formed  
the FIGURES stand  
motionless and silent.

The central figure  
KARA, breaks the line  
and moves forward  
alone until she is  
standing directly  
in front of GAN.

GAN: Who are you?

KARA: I am the servant of your  
God. Kneel!

The group are  
uncertain for a moment.  
Then GAN kneels.  
The others follow suit.  
KARA kisses GAN full on  
the mouth

Their eyes meet for  
a moment. Then -

KARA: Welcome brothers. Come,  
follow us ... God has prepared a  
place for you ...



On 5  
Shot 105 (2S: AVON/BLAKE)

AVON STARTS TO  
CROSS R oos

106. 4 C  
2S JENNA + AVON

AVON: I think we've got it worked out now. Transmit and receive are straight-forward. The rest of the controls are directional. A little more practice and we should be able to put you down with complete precision. /

PAN TO AVON

JENNA: Got everything?

BLAKE: Yes, all set.

107. 5 D  
MS BLAKE

AVON: How long do you want this time? /

BLAKE: Four hours should be enough...  
Testing. Any change and I'll contact you on this.

SOUND FX: BLAKE  
TESTS L.S. UNIT

108. 4 C  
MCU JENNA

(HE INDICATES THE  
BRACELET) /

109. 5 D  
MCU BLAKE

JENNA: And if something happens to you? If we don't hear. or we can't get you back ? /

4 NEXT

BLAKE: You must decide for yourselves. (Cont...)



On 5  
Shot 109

- 57 -

18: Teleport

(THEN WITH A  
CERTAIN MEASURED NOTE:)

110. 4 C BLAKE: (cont) But I wouldn't  
MCU AVON want you to leave too soon .../

111. 1 F AVON: Oh come on Blake. Do you  
MCU JENNA really think we'd leave you down  
there?  
(JENNA FLATLY - AS  
MUCH FOR AVON AS  
FOR BLAKE)

112. 5 D JENNA: No. We wouldn't.  
MS BLAKE /  
LOCK OFF

113. 1 F BLAKE: (TO JENNA) No. I don't  
JENNA/AVON think you would. Right, shall we get  
started? /  
(AVON OPERATES THE  
CONTROL )

/LIGHTING FX/

JENNA: Alright ... ready ... go.

(VT EDIT)

(BLAKE VANISHES TAKING  
BRACELETS & LIBERATOR GUN)

Shot 114

RECORDING PAUSE: Now record Sc. 21 - Teleport  
Shots 139 - 142 (pg. 64/65)

114. { 5 D  
On TELEPORT  
2 D  
BLAKE ON CSO - MS  
HE VANISHES

RECORDING PAUSE: Now record Shot 293 (pg. 114) VARGAS' demateriali-  
zation (white line)

- 57 -



VISUAL MATCH REQUIRED  
FILM/STUDIO: TK 10/Scene 19

TK 10:  
19: Cathedral door

/RUN TK/

S/I  
115. 1 SMOKE FX

TELECINE 10 + WHITE OUTLINE (BLAKE'S materialization FX) S.O.F:

Ext. Hillock. Night DUR: 0'28"  
BLAKE materializes.  
He looks round to get  
his bearings, then moves  
away.

After a moment he comes  
to:

Ext. "Cathedral". Night  
BLAKE walks forward  
towards it.

GRAMS NB: FILM  
SOUND RUNS ON  
FOR STUDIO MIX

RECORDING BREAK: RE-RUN TK 10 for ELECTRONIC FX, then Record Sc.19

S/I	(5E 4D)	1 on SMOKE FX
1	<u>19. EXT. CATHEDRAL DOOR. NIGHT.</u>	
	SMOKE	
116. 5 E	<u>PILLAR &amp; DOOR -</u> BLAKE ENTERS	(THE DOORS & PILLARS OF A VERY OLD BUILDING, PRIMITIVELY BUILT.  BLAKE ENTERS AND LOOKS AROUND CAUTIOUSLY.  HE FEELS THE TEXTURE OF THE STONE; EXAMINES A CARVING: 'ONLY FROM THIS HAND COMES LIFE'.  HE CAUTIOUSLY OPENS THE DOOR)
117. 4 D	<u>PLAQUE WITH</u> INSCRIPTION	
118. 5 E	<u>PILLAR / DOOR A/B</u> EASE L. of PILLAR AS BLAKE OPENS DOOR	

GRAMS: WIND  
(as film sound)

RECORDING BREAK: S/B SMOKE GUNS  
TELECINE - REWIND TO Shot 119 (Sc. 20) next /3 to E/ /1 to G/  
SEQUENCE 2 AFTER C/A SHOTS IDOL /2 to E/ /5 to G/



/2 CUTAWAY SHOTS IDOL/

119A. 3 E  
BLAKE'S p-o-v IDOL

119B. 3 E  
KARA/VARGAS p-o-v  
IDOL

-----  
RECORDING PAUSE:  
-----

(3E 2E 1G 5G)

20. INT. THE CATHEDRAL. NIGHT.

120. 1 G  
CS BLAKE OPENS DOOR-  
SEE SMOKE DRIFING IN

(CHURCH-LIKE INTERIOR, LIT BY TORCHES & BOWLS OF BURNING OIL. IN PLACES THE CRUDE STONEWORK WALLS ARE COVERED BY HUGE TAPESTRIES WOVEN WITH SYMBOLS. THE LOGIC IS THAT IS WAS BUILT BY PEOPLE WITH KNOWLEDGE OF SPACE-AGE DESIGN WHO DID NOT HAVE THE RESOURCES TO REPRODUCE WHAT THEY KNEW.)

121. 5 G  
BLAKE'S p-o-v  
LS CATHEDRAL

BLAKE ENTERS AND WALKS FORWARD TOWARDS THE ALTAR.

(R. of Centre, CABLE  
123. 3 E ABOVE ACTOR)  
MLS BLAKE - BRING  
HIM TO ALTAR SLAB

BEHIND AND ABOVE THE ALTAR IS A LARGE PRIMITIVE IDOL IN THE FORM OF A STYLISTED HEAD.

BLAKE SEES:-

VT EDIT Shot 119A  
p-o-v IDOL

and GUN

124. 2 E  
MCU BLAKE - GUN INTO SHOT  
HE HEARS A NOISE

THE ALTAR IS AT ONE END OF THE AREA AND IS SURMOUNTED BY A THRONE-LIKE CHAIR. THERE IS AN ALTAR TABLE AND VARIOUS BITS AND PIECES THAT COULD HAVE RITUAL SYMBOLISM, INCLUDING A

/FX:CLANG/

1 NEXT



WALL NICHEs AND  
COLUMNS PROVIDE  
PLENTY OF COVER.

125. 1 G  
LS BLAKE - HIDES  
BEHIND PILLAR.  
B/G KARA ENTERS.  
  
CRAB L. PAST PILLAR  
WITH HER

BLAKE REACTS TO  
A SOUND AND DARTS  
QUICKLY INTO COVER  
AS A DOOR OPENS  
AND KARA ENTERS.

126. 2 E  
MLS KARA - BRING  
HER TO ALTAR, PAST  
CANDLE. SHE KNEELS  
(CURTAINS SWISH &  
SHE LOOKS OFF L.)

BLAKE WATCHES  
FROM THE SAFETY  
OF HIS COVER. AS  
HE OBSERVES THE  
SCENE THAT FOLLOWS  
WE INTERCUT TO HIS  
REACTIONS.

126A. 3  
CU KARA

KARA KNEELS BEFORE  
THE THRONE AND IDOL.  
SHE MAKES A FEW  
QUASI RELIGIOUS  
GESTURES, THEN HEARS  
THE CURTAIN SWISH BESIDE  
HER AND TURNS HER HEAD TO  
LOOK)



/DAY 2 RECORDING:Sc. 20 starts here/

127. 1 G  
MS VARGAS AT  
ALCOVE ENTRANCE

A TAPESTRY BEHIND  
AND BESIDE THE THRONE  
IS MOVED ASIDE AND  
VARGAS ENTERS.

HE IS CONFIDENT AND  
ARROGANT. HE WEARS  
A ROBE SIMILAR  
TO THOSE WE HAVE  
SEEN, BUT IN A  
DIFFERENT COLOUR.

THE COWL IS PUSHED  
BACK.

ALL VARGAS'  
MOVEMENTS ARE  
MADE WITH SOLEMN  
DIGNITY.

AS HE APPEARS,  
KARA LOWERS HER  
HEAD UNTIL HER  
BROW IS TOUCHING  
THE GROUND.

VARGAS STANDS  
TOWERING ABOVE  
HER)

128. 3  
KARA - HEAD DOWN  
VARGAS TOUCHES KARA'S  
HEAD AND SHE RISES  
OOS.

VARGAS: His blessings are upon you  
Speak and he will hear you.

KARA: I am thy true servant.

(VARGAS TOUCHES  
HER HEAD  
AND SHE RISES)

129. 1 G  
VARGAS/KARA  
into 2S

VARGAS: The souls from the outer  
darkness are amongst us?

3 NEXT



KARA: They are in the place of novices.

130. 3 E  
CLOSE 2S

VARGAS: A true bounty. Have they been touched by the Death? /

KARA: The curse of Cygnus is upon them all.

131. 1 G (ON VARGAS' TURN)  
LOOSE 2S

VARGAS: Then let them know His mercy. You will teach them the first law. /

(THEY INCANT THEIR CREED)

TIGHTEN on KARA  
with VARGAS B/G

VARGAS: "Only from His Hand comes life ....

KARA: (Rpts.) Only from His Hand comes life ....

VARGAS: And from His wrath comes death ...

KARA: And from His wrath comes death.

VARGAS: We obey Him and give thanks for His mercy ...

VARGAS MOVES AWAY.  
HOLD KARA

KARA: We obey Him and give thanks for His mercy ... /

(RITUALISTICALLY VARGAS TURNS  
TO CUPBOARD IN WALL & LIFTS  
OUT AN ORNATE BOX.

DURING THIS, KARA  
HAS RISEN TO HER  
FEET AND PICKED UP  
A SALVER FROM THE  
ALTAR TABLE. SHE  
HOLDS IT OUTSTRETCHED  
TO VARGAS.

133. 2 E  
SALVER RAISED -  
TABLETS ARE  
PUT INTO IT

WITH DUE CEREMONY  
VARGAS LIFTS THE  
LID OF THE ORNATE  
BOX AND TAKES FROM  
IT A HANDFUL OF  
TABLETS. HE  
SPRINKLES THESE ON  
TO THE SALVER.

(TURN PAGE)  
1 NEXT - QUICKLY

/Cont....



134. 1 G  
2S: THEY TURN TO  
WORSHIP THE IDOL
- (THIS DONE, HE CLOSES  
THE BOX AND SETS IT  
DOWN. BOTH TURN TOWARDS  
THE 'GOD' FIGURE OVER ALTAR)
- VARGAS: He is the giver of  
salvation ... /
- KARA: (REPEATS) Salvation ...
- 134A. 2  
CU KARA
- VARGAS: His power drives away the  
ravening beast that is death.... /
- KARA: (REPEATS) Death ...
- VT EDIT  
~~Shot 119B~~  
pov IDOL
- VARGAS: It is He who must be obeyed. /  
(VARGAS TURNS) /
- 134B. 1  
2S: VARGAS/KARA
- KARA: (REPEATS) We thank you,  
him.
135. 5 G Start 2S: Vargas/Kara /then  
PAN KARA R. -  
HOLD CS PILLAR  
BLAKE PEEPS ROUND
- (WITH A BOWING OF THE  
HEAD KARA BACKS A  
FEW PACES BEFORE  
TURNING AWAY. SHE  
PASSES THE CONCEALED  
BLAKE AND EXITS BY A  
SMALL DOOR. /
136. 3 E  
VARGAS LOCKS  
CUPBOARD - EXITS L.
- VARGAS RETURNS THE  
ORNATE BOX TO ITS  
LOCKED CUPBOARD THEN  
EXITS BEHIND THE  
TAPESTRY. /
137. 2 E  
WS PILLAR - BLAKE  
EMERGING  
LET HIM XL OOS.
- BLAKE EMERGES FROM  
HIS HIDING PLACE,  
AND LOOKS AFTER DIRECTION  
THAT VARGAS WENT THRO'  
CURTAIN.
- BLAKE THEN TRIES TO  
PRISE THE CUPBOARD  
OPEN - TO NO AVAIL)



(4C 5D)

21. INT. LIBERATOR'S TELEPORT SECTION.  
NIGHT.

139.    4   C / (JENNA IS STILL  
         PAN AVON to JENNA    EXAMINING THE  
                                   TELEPORT CONTROLS  
                                   AVON ENTERS)

JENNA: Is there a maximum range on  
this?

AVON: Of course. I'm not sure what  
it is though.

140.    5   D /  
         MCU   AVON    JENNA: What would happen if you  
                                   teleported someone beyond the maximum  
                                   range?

AVON: I imagine they would appear  
momentarily in space and then  
their atoms would be scattered to the  
solar winds. Why don't you go and do  
some more exploring? I'll keep an  
eye on things here.

141.    4   C Starts AVON just in /  
         JENNA RISING INTO  
         2S. THEY TRANSPOSE  
         POSITIONS.    JENNA: You wouldn't be trying to get  
         LET JENNA XL. OOS.    rid of me, would you?

AVON: (SMILES) I have to get rid  
of Blake first. You're next on my  
list.

JENNA: That would have been very  
disarming. If I didn't know that you  
meant it.

142.    5   D  
         JENNA BY ENTRANCE;  
         AVON R. OF FRAME    (SHE WALKS AWAY THEN  
                                   TURNS)

Avon?

AVON: Yes?



On 5  
Shot 142  
(2S)

JENNA: Could you kill someone? Face  
to face I mean.

AVON: I don't know. Could you?

JENNA: There's one sure way of  
finding out.

(JENNA WANDERS AWAY.)

---

RECORDING BREAK: CSO SHOTS NEXT

COSTUME CHANGE FOR  
JENNA READY FOR SC.37

Shot 92 (pg. 45) BLAKE dematerializes next

---



On 5  
Shot 142  
(Teleport)

- 66 -

22: Cathedral

(3C 2E 1G )

22. INT. THE CATHEDRAL. NIGHT.

143.	<u>3 C</u>	/	(BLAKE ENTERS.
	VLS BLAKE ENTERS -		
	LOOKS AROUND		MOVES ABOUT CATHEDRAL.
	XR OOS		
144.	<u>2 E</u>		CROSSES TO DOORWAY
	MS BLAKE -		WITH PEEPHOLE (WHICH
	PAN HIM TO DOOR		LEADS TO THE CRYPT)
			AND LOOKS THRO')
145.	<u>1 G</u>		
	AT DOOR - BLAKE		
	ARRIVES		
	OPENS HATCH		

-----  
PAUSE: Now record Sc. 24 in Cathedral. Shot 148 (pg. 67)  
-----

(story order: Sc. 23 in Cypst next)



From Shot 145  
(Int. Cathedral)

- 66A -

23: Crypt

(4E + Mask)

23. INT. CRYPT. NIGHT.

147.	<u>4 E (WITH MASK) /</u>	(BLAKE'S p-o-v
	BLAKE'S p-o-v	LARAN SEATED AT THE
	LARAN AT DESK	BOTTOM OF STEPS,
		SHARPENING A KNIFE.
		THINKING HE HEARS A
		NOISE, LARAN TURNS
		IN THE DIRECTION OF
		THE DOOR)

Now record Sc. 26 - Crypt. Shots 154 - 156 (pg. 68)

-----

(story order: Sc. 24 - Cathedral next)

- 66A -



(1G )

148. 1 G / (BLAKE SEES LARAN  
CU BLAKE  
EASES BACK  
AND DRAWS BACK  
CAUTIOUSLY)

PAUSE: Now record Sc. 31 in Cathedral  
Shots 157 - 159 (pg. 69)

- 66B -



(From Shot 148  
Cathedral)

- 67 -

25: Cell

(2F 1H)

149. 2 F \_\_\_\_\_/ 25. INT. CELL & CORRIDOR. NIGHT  
SELMAN &  
GROUP of  
PRISONERS - SICK (THE PRISONERS ARE  
SICK;  
GO IN ON GAN -  
HE LOOKS UP

150. 1 H \_\_\_\_\_ GAN SITS ON A STOOL.  
MS KARA AT BARS HE LOOKS UP/AND  
SEES KARA AT THE  
BARS IN THE  
CORRIDOR. / GAN F/W

151. 2 F \_\_\_\_\_  
MCU GAN - LEANS  
FORWARD

152. 1 H \_\_\_\_\_/ KARA WITHDRAWS.  
MS KARA XL OOS

story order:  
(Sc. 26 - CRYPT) next

- 67 -



(1X 4E 3EX)

26. INT. CRYPT. NIGHT.

154.    4 E /                      (KARA WALKS DOWN PASSAGE  
         BRING KARA DOWN           & JOINS LARAN, WHO RISES.  
         PASSAGE TO LARAN -        SHE CARRIES THE SALVER - EMPTY  
         HE RISES                    NOW OF THE TABLETS  
                                        IT CONTAINED)

KARA: The sickness will end  
                                 soon. When it does, He will  
155.    3 EX                      come to them. /  
            MCU LARAN

LARAN:        ... with other souls to  
                                 do His work there will be a chance  
155A.   4                      for me ... for the faithful, to  
            KARA                    rise to priesthood ... /

KARA: He will not fail you ...  
155B.   3                      you will be rewarded ... /  
            LARAN  
            KARA UP STEPS

                                 (KARA CROSSES TO  
                                 STEPS AND GOES TO  
                                 THE TOP.  
156.    1 X                      SHE OPENS THE DOOR) /  
            KARA'S FEET +  
            LARAN BEYOND  
            SHE CLOSSES DOOR

KARA: Have faith, Laran.

                                 (KARA SHUTS THE  
                                 DOOR)

                                 (Overlap action  
                                 & dialogue)

---

RECORDING BREAK: Now record Sc. 34 - Crypt  
Shots 160 - 162  
(pg. 70)

(story order: Sc. 31 - Cathedral)





(From Shot 156  
Sc. 26 in Crypt)

- 69 -

31: Cathedral

(3EX 2E 1G)

31. INT. THE CATHEDRAL. NIGHT.

157. 3 EX  
LS KARA

KARA WALKS  
PAST CAM.  
WE SEE BLAKE  
HIDING

( AS  
THE DOOR SWINGS CLOSED WE  
SEE BLAKE REVEALED, HAVING  
BEEN HIDDEN BEHIND ITS  
OPENING. KARA WALKS TO  
CURTAIN AND THROUGH. AFTER  
SHE HAS LEFT, BLAKE LOOKS  
THROUGH THE PEEPHOLE AGAIN .

158. 2 E  
KARA GOES OUT - TO  
CURTAIN & THROUGH

158A. BLAKE WATCHING AFTER KARA

159. 1 G  
AT DOOR - BLAKE PEEPS.

BLAKE QUIETLY OPENS  
THE DOOR TO CRYPT)

PAN DOWN TO  
HAND OPENING DOOR

---

RECORDING BREAK : Now record Sc. 41 - Torture Chamber  
Shot 215 (pg. 86)

---

NB: NO SCENES 32, 33)

(Story order: Sc. 34 in Crypt next)

- 69 -



(4E 3EX)

34. INT. CRYPT AND STEPS. NIGHT

160. 4 E /  
CU DOOR OPENING  
& BLAKE'S FEET  
COMING THROUGH

(BLAKE, PRESSED CLOSE TO  
THE WALL, EDGES DOWN THE  
STEPS.

161. 3 EX  
LARAN - BLAKE  
CREEPING DOWN  
STEPS BG.

LARAN SITS, UNSUSPECTING,  
SHARPENING HIS KNIFE.

BLAKE NEARS THE POINT  
WHERE THE TORCH IS FIXED  
TO THE WALL.

LIGHTING FX:  
Candle snuffed

HE PULLS THE FLAP OVER  
THE CANDLE WHICH SNUFFS  
THE LIGHT.  
THE AREA IS PLUNGED INTO  
DARKNESS. THERE IS A GRUNT  
FROM LARAN AND A SHUFFLE  
OF FOOTSTEPS.

161A. BLAKE QUICKLY DOWN  
CORRIDOR

TAKE SOUND

A FEW SECONDS LATER THERE  
IS A SPARK AS LARAN STRIKES  
A FLINT AGAINST METAL

162. 4 E  
LARAN RISES INTO MS

Now record Scenes 38, 39 (Turret Rm.) Shots 184/5, pg. 77

story order:  
(Sc. 36 - Cell) next



( 2F 1H )

36. INT. CELL. NIGHT.

164.      1 H / (ABOUT TEN OF THE PRISONERS  
             VILA/GAN AT DOOR ARE IN THE CELL. THEY  
             (Vila out of focus b/g) LIE ON THE FLOOR, OR ON LOW  
   HARD BEDS.

THE MEN ARE SICK. MOST ARE  
IN A STATE OF SEMI-COMA.  
ALL SEEM TO BE IN THE GRIP  
OF FEVER, PERSPIRING AND  
GASPING FOR BREATH. WE  
SEE OUR PRINCIPALS AMONGST  
THEM.

GAN, WHILST VERY SICK, SEEMS  
TO BE COPING WITH IT BETTER  
THAN THE OTHERS. HE STANDS  
NEAR THE DOOR.

PAN VILA TO GAN  
BIG IN F/G.  
VILA DRINKS, THEN  
XR OOS

BLAKE CALLS TO VILA WHO IS  
CROSSING TO GET A DRINK)

BLAKE: Vila! Vila!

(VILA COUGHS & DOESN'T HEAR)

SEE BLAKE ENTER  
SHOT AT BARS

BLAKE: (SOFTLY) Gan! Gan!

(GAN LOOKS UP BLEARILY AND  
TRIES TO FOCUS)

GAN: Blake...?

(GAN GETS UNSTEADILY TO HIS GEET AND LURCHES ACROSS TO THE DOOR)

BLAKE: What is it? What's the matter with everybody...?

GAN: How did you get here?

BLAKE: Never mind that now... What's wrong?



36: Cell

GAN: A disease.... Something in the atmosphere....All new arrivals get it.....

BLAKE: Can it be treated?

GAN: (NODDING) They've given us a drug.... The priests say we'll be over it soon.

165. 2 F  
BLAKE/GAN

BLAKE: Why are they keeping you prisoners? /

GAN: Not prisoners ... just keeping us confined until we're well ...

BLAKE: (TRYING TO INTERRUPT) Listen.

GAN: (CONTINUES) The priests have been very good to us. We've had food and drink ... been well looked after.

BLAKE: Listen. I've got a ship. I can get you and the others off this planet.

166. 1 H  
2S: BLAKE/GAN

GAN: We can't leave here! /

BLAKE: What are you talking about?

GAN: The sickness. We're all infected.

167. 2 F  
BLAKE/GAN A/B

BLAKE: You said you've been given the drug. /

GAN: You don't understand. The disease can't be cured.... /contd.

1 NEXT



(BLAKE STARES BLANKLY AT  
GAN WHO STARES THROUGH  
THE BARS)

GAN:(cont) To survive we have to be  
treated with the drug every day for  
the rest of our lives. We leave here,  
we die....

168. 1 H  
2S: BLAKE/GAN A/B

BLAKE: Everybody?

GAN: Everybody...The priests call  
it the Curse of Cygnus and no one is  
immune. /

BLAKE: (THOUGHTFULLY)  
haven't I got it?

169. 2 F  
2S A/B

GAN: You will.... it's very sudden.  
We all came down with it less than  
two hours after we arrived. /

170. 1 H  
2S

BLAKE: I've been here for nearly  
that long.

171. 2 F  
2S

GAN: It's already in your system  
then. /You can't go back to your  
ship.

172. 1 H  
2S

BLAKE: I'll talk with the leaders.  
I'll get them to give us a supply of  
the drug or tell us how it's made. In  
return I can offer some of them a  
chance to get away from here... /

173. 2 F  
2S

GAN: It's worth a try. They might  
agree.

1 NEXT



On 2  
Shot 173

<p>174. 1 H</p> <p>LONGER 2S: BLAKE/GAN</p> <p>GAN XR OOS</p>	<p>↑</p> <p>OVERLAP ACTION</p> <p>↓</p>	<p><u>BLAKE:</u> I'll have to persuade them. Now you rest. I'll be back. /</p> <p>(GAN NODS AND MOVES AWAY FROM THE BARS. BLAKE STARES AFTER HIM FOR A MOMENT AND THEN MOVES AWAY.)</p> <p>-----</p> <p>RECORDING PAUSE:</p> <p>-----</p> <p>175. 2 F</p> <p>BLAKE MOVES AWAY FROM CELL - ATTACKED BY HOOD .</p> <p>BLAKE FALLS OOS BELOW CAMERA</p> <p>176. 1 H</p> <p>CS BLAKE FALLEN ONTO FLOOR</p>
---	---	--

WE ARE VERY TIGHT ON BLAKE  
AS HE TURNS TO MOVE  
AWAY. WIDEN TO REVEAL  
THAT LARAN IS CLOSE BEHIND  
HIM. BLAKE HAS ONLY A  
MICRO-SECOND TO REGISTER  
HIM BEFORE TWO HOODED  
FIGURES OVERPOWER HIM.

FX:  
SOUND OF  
BLOWS etc.

WE SEE THE SCENE THROUGH  
BLAKE'S EYES. A WAVERING  
VIEW OF LARAN WHICH GOES TO  
BLACK AS HE SLUMPS INTO  
UNCONSCIOUSNESS)

BLAKE: Ouch! etc....

-----

RECORDING PAUSE:

-----

4 NEXT (Sc. 37 - Teleport)



(4C 1F 5D)

37. INT. LIBERATOR'S TELEPORT SECTION.  
NIGHT.

177. 4 C / (AVON IS SEATED AT  
MS AVON CONTROL DESK FROM WHICH  
HE HAS REMOVED THE TOP)

JENNA'S VOICE: Avon.

178. 5 D (HE GLANCES OFF. /  
JENNA ENTERS & CROSSES  
TO STAND IN FRONT OF  
AVON WE TAKE AVON'S VP TO SEE  
JENNA STANDING IN THE  
DOORWAY TO THE TELEPORT  
SECTION.  
GO IN TO HER AND  
OFF AVON SHE LOOKS ABSOLUTELY STUNNING  
IN A MAGNIFICENT SPACE-  
AGE DRESS. TOTALLY FEMININE,  
VERY SEXY AND KNOWING IT.  
JENNA MODELS FOR HIM.  
PLEASED WITH THE EFFECT)

179. 4 C /  
MS AVON JENNA: What do you think?

AVON: (DRILY) I'm glad you haven't  
been wasting your time on frivolities.

(JENNA SEES WHAT  
HE HAS DONE TO DESK)  
180. 5 D /  
BRING JENNA TO  
AVON

JENNA: What have you done?

AVON: Just looking.

1 NEXT



On 5  
Shot 180

- 76 -

JENNA: (HAND ON HER GUN) If we  
can't get Blake back....

AVON: Where did you get the clothes?

JENNA: I found a room full of them.  
Down there.

(SHE INDICATES THE ENTRANCE  
THROUGH WHICH SHE CAME)

Why don't you go and take a look?

(AVON RISES)

181. 1 F  
PAN AVON TO JENNA  
then PAN HIM  
TO EXIT

AVON: Perhaps I will.  
Just out of curiosity. You can take  
over here can't you? (POINTS)  
That's the recall button.

(HE STARTS FOR THE EXIT.  
JENNA CALLS TO HIM)

JENNA: Avon.

(AVON TURNS) /

182. 4 C  
MCU JENNA

AVON: Yes?

(HER VOICE TAKES ON AN  
ODDLY CAUTIOUS NOTE)

183. 1 F  
AVON A/B  
HE EXITS R.

JENNA: There's another room you  
should see while you're down there..  
..... at the far end. You might  
find it interesting.... /

(SHE TURNS BACK TO THE  
DESK. AVON GOES OUT)

Now record Sc. 45 - Teleport. Shots 219 - 255 (pgs 90/92)

(story order: Sc. 38 next in Turret Rm)



Shot 183  
(Teleport)

38: Turret Room  
MODEL SHOT M12  
39: Turret Room

(3 F )

38. INT. TURRET ROOM. NIGHT

GRAMS:Wind

184. 3 F / (VARGAS STANDS MOTIONLESS  
VARGAS AT WINDOW STARING UPWARD. HE IS  
IN TO CU INTENSELY THOUGHTFUL)

---

VT EDIT MODEL SHOT M12 (to be repeated  
as M13)

VARGAS' P-O-V

Ext. Night Sky 14.24.30 - 48

A night sky with some  
distant stars. There  
is one heavenly body that  
is much larger and much  
brighter than all the others.  
Quite outstanding.

---

---

RECORDING BREAK: Now record Sc. 44 - Turret Rm.  
Shots 217 - 8 (pg. 88/9)

---

(story order: Sc. 40 - Cathedral)



From Shot 185  
(Turret Room)

40: Cathedral

(3E 2E 1G)

40. INT. THE CATHEDRAL. NIGHT

186.    2   E  
         MS   BLAKE CHAINED  
                  IN CHAIR    /

(BLAKE IS CHAINED BY  
HIS ARMS TO A ROUGH  
CHAIR. HE IS JUST REGAINING  
CONSCIOUSNESS.

LARAN AND 2 OF THE HOODED FIGS.  
STAND NEAR HIM, ON GUARD.

BLAKE STARTS TO SIT UP.  
HE FEELS THE PAIN IN HIS  
HEAD.

VARGAS LOOKS DOWN  
AT BLAKE)

VARGAS:    You are recovered?

BLAKE:    (PAINFULLY)    Just about.

187.    1   G  
         VARGAS/LARAN/HOODS  
         WITH BLAKE F/G

(VARGAS MAKES A  
GESTURE TO THE HOODED  
FIGURES)

(LARAN AND THE 2 HOODED  
FIGURES MAKE DEEP BOWS  
THEN BACK OFF BEFORE  
TURNING AND WAITING IN  
THE BACKGROUND.

HOODS GO

Z/I to MS VARGAS

BLAKE BECOMES MORE ALERT.  
HE REALISES HIS GUN BELT  
HAS GONE.)

3   NEXT

(VARGAS HOLDS UP THE  
GUN BELT)



187A. 3 E  
2S: VARGAS/BLAKE

VARGAS: (cont) An interesting design... a hand weapon of some kind ... You will instruct me in its use... /

BLAKE: I'm not too certain about it myself.

(ANOTHER THOUGHT STRIKES  
BLAKE AND HE PATS HIS  
POCKETS, FEELING FOR THE  
BRACELETS)

188. 2 E  
CLOTH OVER BRACELETS  
PAN UP TO VARGAS

VARGAS: Your possessions are forfeit. /

(VARGAS LIFTS A SMALL CLOTH  
ON THE TABLE TO REVEAL THE  
JUMBLE OF BRACELETS. BLAKE  
SWIFTLY GRASPS AT HIS OWN  
WRIST. THE BRACELET IS  
NO LONGER ON IT.)

VARGAS PICKS UP A BRACELET)

189. 3 E  
MS BLAKE

I found these fascinating... Some sort of body adornment I thought at first and then I wondered why a man would carry so many ... perhaps for use in trade .... in barter ... but then I thought again and that didn't seem to be the answer either. /

190. 1 G  
2S

BLAKE: They have no value in themselves. /

(1st BRACELET BROKEN)

191. 3 E  
MCU BLAKE

(VARGAS NODS. HE TOYS WITH THE BRACELET, THEN CALCULATEDLY HE TWISTS IT, AND BREAKS IT. HE TOSSES IT ASIDE AND PICKS UP ANOTHER BRACELET. HE SLOWLY MANGLES IT WHILST HE TALKS)

1 NEXT

VARGAS: How did you come here?



(VARGAS SHAKES HIS HEAD  
AND SNAPS THE BRACELET)

(HE PICKS UP A THIRD  
BRACELET. BLAKE IS NOW  
SHOWING HIS WORRY)

(VARGAS LOOKS LIKE HE IS ABOUT TO WRENCH THE THIRD BRACELET APART)

VARGAS: Answer me.

(VARGAS CONSIDERS BRIEFLY AND  
THEN NODS, SEEMINGLY  
SATISFIED)

- 80 -



VARGAS: It seems unlikely. But  
it has the ring of truth. /

(VARGAS LOOKS AT THE BRACELET  
IN HIS FINGERS. FOR A  
MOMENT IT SEEMS HE MIGHT  
DESTROY THIS ONE TOO, BUT  
THEN HE CHANGES HIS MIND  
AND SLIPS IT ON HIS WRIST.  
HE LOOKS AT IT ADMIRINGLY.)

2S  
VARGAS WITH GUN

THEN QUITE SUDDENLY, THERE IS  
A CHANGE OF MOOD. HE  
BECOMES BORED WITH THE  
BRACELETS AND TURNS HIS  
ATTENTION TO THE HAND GUN.  
HE TAKES IT FROM THE HOLSTER  
AND HEFTS IT. CASULLLY HE  
LETS IT SWING TOWARD ELAKE.  
IT POINTS LOOSELY TOWARD HIM)

VARGAS: (cont) I am the supreme power here. My word is the law. My followers obey me without question. They worship me.

BLAKE:     ...     Or fear you?

VARGAS: The two are inseperable.

BLAKE: Why you?

VARGAS: I am directly descended by the true and chosen line. Mine is the power by right. /

MCU BLAKE

BLAKE:  
uninhabited until the Federation  
brought the first batch of fifty  
criminals here. Is that the noble  
line from which you stem?

$$\frac{G}{2S}$$

VARGAS: My ancestors came here on that first shipment. They had nothing... The Federation gave them no tools, no supplies - So they worked together.... (cont.....)

3 NEXT



ON CUE/  
Z/I to  
MCU VARGAS

VARGAS: (cont) They worked hard and made a community...There were children born here..They were settlers trying to build a new world on a new planet..... Later, more Federation prisoners came...There were disagreements. The community began to break up They fought and

200. 3 E  
2S: VARGAS PICKS  
UP REVOLVER

killed... all they had achieved was being destroyed and it was my great Grandfather who found a way to unite them. He gave them a religion. Brought them together in the love and fear of God./... That is the line I stem from... That is what gives me the right to rule....

201. 1 G  
MCU VARGAS

202. 3 E  
MCU BLAKE

(THROUGH THE SPEECH VARGAS HAS BECOME MORE AND MORE INTENSE. BY THE END HE IS RANTING LIKE A REVIVALIST.

BLAKE TAKES A PACIFYING LINE)

203. 1 G  
MCU VARGAS

BLAKE: Forgive me for my ignorance. I was wrong to question your authority.... I apologise. /

204. 3 E  
MCU BLAKE

VARGAS: You are wise. Unbelievers perish in his wrath. /

205. 1 G  
MCU VARGAS

BLAKE: I came here only to find some friends of mine. But they are victims of a disease. I think you have a drug that will combat it? /

206. 3 E  
MCU BLAKE

VARGAS: They will require it each day for the rest of their lives./

BLAKE: Well I ask that they be allowed to choose whether they wish to come with me. I ask that you give me a supply of the drug....

1 NEXT







211.

2 E  
2S

VARGAS: Here, yes. / But to take  
the word beyond...To gather followers  
in new worlds...New disciples bound  
together and obeying the one true  
God...

TRACK IN to  
TIGHT 2S

(VARGAS SPEAKS  
WITH THE  
FERVOUR OF  
THE EVANGELIST ,  
THEN SOFTENS)

That is what I want! That is what you  
will give me!!

BLAKE: How?

VARGAS: Your ship! You will give  
me your ship.

BLAKE: No.

VARGAS: I command it.  
will contact your ship and order it  
to land.

BLAKE: I can't do that.

FINISH ON  
PAN L. WITH  
VARGAS

VARGAS: You are mistaken.

3 NEXT



(ENDS ON  
PAN L. WITH VARGAS)

(VARGAS GESTURES.

FROM THE  
DARKNESS BEHIND  
BLAKE, LARAN & THE TWO  
HOODED FIGURES COME  
FORWARD. /

212. 3 E  
BLAKE - WITH  
HOODS ARRIVING

THE TWO HOODED FIGURES  
GRASP BLAKE'S ARMS AND  
UNLOCK HIM FROM THE  
CHAIR.

213. 1 G  
MS VARGAS

VARGAS: He has defied the  
word. Teach him what happens to  
unbelievers.... /

214. 2 E  
BLAKE FORCED TO  
FACE FRONT BY HOODS  
WHO DRAG HIM OFF  
PAST CAM. R.

... Teach him! (VARGAS EXITS SHOT)

ON CUE

PAN L. & PICK UP  
VARGAS AGAIN.  
PAN DOWN TO BRACELETS  
AS VARGAS GOES AWAY

(LARAN NODS AND  
BLAKE IS DRAGGED  
BACKWARDS THROUGH  
A DOORWAY)

BLAKE: (OOV) Ouch!

SOUND: GO  
WITH BLAKE'S  
DRAGGING FEET

NOTE CONTINUE ACTION TO INCLUDE SCENE 42  
SHOT 216 - Pg. 87

(Story order:  
Sc. 41 next -  
Torture Chamber)



From Shot 214  
(Cathedral)

- 86 -

41: Torture Chamber

/S/B TK/

(1G )

41. INT. TORTURE CHAMBER. NIGHT

215. 1 G  
BLAKE'S P-O-V

TRACKING INTO  
CHAMBER..

(WE SEE A CROSS  
LIKE THE ONE GAN  
AND THE OTHERS FOUND  
EARLIER.

AN EXECUTIONER (ONE  
OF ~~THE~~ HOODED FIGURES)  
STANDS READY WITH AN  
IRON COLLAR AND CHAIN.

CAMERA TRACKS PAST  
A BRAZIER.)

---

/RUN TK 2/ - and S/B for remainder

NB: Turn to page 21 for TK 2

---

(story order: Sc. 42 in Cathedral next)

- 86 -



On 1  
Shot 215  
(Torture Chamber)

- 87 -

42: Cathedral/  
model Shot M13

(2E )

42. INT. THE CATHEDRAL. NIGHT

216.

2 E

MS VARGAS - HE  
DROPS BRACELET  
ONTO ALTAR & GOES

(VARGAS LOOKS OUT  
INTO THE DARKNESS  
WITH ONLY THE VAGUEST  
INTEREST.)

HE TURNS HIS ATTENTION  
TO THE BRACELETS AGAIN,  
AND CASUALLY TOYS WITH  
THEM.

TRACK IN to  
PILE OF BRACELETS

THERE IS A SCREAM OF  
PAIN FROM BEHIND THE  
DOOR.

GRAMS:  
W/T:  
BLAKE'S  
SHOUTS

VARGAS GLANCES OFF.

A SMILE OF SATISFACTION  
CROSSES HIS FACE. HE  
TOSSES THE BRACELETS  
ASIDE AND THEN TURNS  
AND MOVES AWAY OUT OF SHOT.

(NB: NO SCENE 43)

VT EDIT      MODEL SHOT M13

GRAMS:  
Wind whining

Ext. Night Sky: with LIBERATOR  
motionless among stars.

14.27.10 - 32

3 NEXT (Sc. 44 - Turret Room)

- 87 -



From 2  
Shot 216  
(Cathedral/Model Shot)

44: Turret Room

(3F 1J)

217. 3 F / 44. INT. TURRET ROOM. NIGHT  
KARA AT  
WINDOW.

SHE XR. OOS

(KARA MOVES TO  
VARGAS AND, WITH  
SOME AWE IN HER  
VOICE, SAYS) -

218. 1 J /  
KARA/VARGAS

KARA: Is it a sign?

LARAN ENTERS  
MAKING 3S

VARGAS: Yes, it tells us the time has  
come to take our truth out into the  
Universe. New worlds, shall honour  
the power of the word.

(LARAN ENTERS & BOWS)

LARAN: Lord Vargas --

(VARGAS TURNS)

VARGAS: Yes Laran?

LARAN: The unbeliever will not  
submit.

(VARGAS THINKS FOR  
A MOMENT, THEN  
DISMISSES LARAN WITH  
A NOD.

LARAN EXITS).

PAUSE NEXT



On 1  
Shot 218

VARGAS: Kara, go  
to the place of novices. Speak  
to those who have newly come to us...  
Tell them what happens to those  
who disobey.

KARA EXITS

(SHE NODS -  
UNDERSTANDING -  
TURNS AND MOVES  
SILENTLY AWAY.

VARGAS SEEMS  
SATISFIED WITH  
HIS IDEA.

HE TURNS &  
LOOKS UP (ABOVE HIM)

Now record Sc. 50 - Cathedral (Part 1) Shots 256 - 263  
pg. 103/4

---

story: (Sc. 45 - Teleport)



(4C 1F 5D)

45. INT. TELEPORT SECTION. NIGHT

219. 1 F  
LS TABLE & ENTRANCE  
AVON RUSHES IN  
TO F/G TABLE - ELEVATE

(AVON ENTERS AND  
COMES TO F/G TABLE.  
HE IS HOLDING A  
HANDFUL OF GEMSTONES  
AND SEVERAL BAGSFUL  
MORE.)

220. 4 C  
JEWELS FALL  
ONTO TABLE  
  
PAN UP to 2S  
AS JENNA RUNS UP  
AND AVON  
LIFTS JEWELS

HE DROPS HIS HANDFUL  
OF STONES ONTO THE  
TABLE AND STARTS  
OPENING THE BAGS)

JENNA: You found it then.

(SHE CROSSES TO  
JOIN AVON AT THE TABLE)

AVON: Do you know how much is in  
there? Millions! Millions!!

(JENNA SHRUGS AS  
SHE RUNS HER FINGERS  
OVER THE JEWELLERY)

AVON: (cont) There's millions  
down there and this is just a  
sample. There's almost as much  
wealth in that single room as in  
the entire Federation banking  
system. (RUNS JEWELS THROUGH  
FINGERS) Look at it!

JENNA: You could buy a lot of  
freedom with this ...

AVON: You could buy anything  
with this ... anything at all.  
Think of it Jenna ... there isn't  
anything you couldn't have.

5 NEXT



JENNA: An hour. We'll wait  
an hour ... if he's not  
back by then, we'll leave.



On 5  
Shot 224

45: Teleport

AVON:           Why?     Why wait?

225.     4   C  
          2S

JENNA:     Because that way I can  
          convince myself we gave him a  
          fair chance ./. . . . if he's not  
          back by then . . . we leave.

(JENNA BREAKS -  
GOES TO CONTROL  
DESK AND SITS)

AVON: (RELUCTANTLY)     Alright.

---

RECORDING BREAK:   Now record Sc. 49.   Shots 252 - 255 (pg. 102)

---

story order: Sc. 46 in Cell



From  
Shot 225  
(Teleport)

- 93 -

(2F 1H 5H)

46. INT. CELL. NIGHT.

GRAMS: DOOR  
CLANG FX

226. 2 F  
BLAKE HITS  
THE GROUND

(THE DOOR IS  
UNLOCKED.

BLAKE IS  
THROWN IN BY  
TWO HOODED FIGURES  
AND DUMPED ON  
THE FLOOR.

227. 1 H  
ARCO/GAN/VILA - LOOK

BLAKE STIRS.

THE OTHER PRISONERS  
STAND WELL AWAY  
FROM BLAKE.  
RECOVERED NOW  
FROM THEIR  
SICKNESS, THEY  
ARE IN A  
GLOWERING GROUP  
STARING AT HIM.

228. 2 F  
BLAKE STILL ON GROUND -  
TURNING TO SPEAK

BLAKE REACHES  
OUT AN ARM  
TOWARD ARCO) /

229. 1 H  
TIGHTER: 3S A/B

BLAKE: Give us a hand will you...?  
you?.... /

230. 2 F  
BLAKE LIFTED  
UP BY GAN

(ONLY GAN HELPS  
BLAKE TO HIS  
FEET)

231. 5 H  
GROUP/BLAKE

Thankyou. What's the matter with you?  
(Cont....)

2 NEXT

- 93 -



(NOBODY SEEMS  
EAGER TO BE  
THE SPOKESMAN)

BLAKE: (cont) Selman, Arco,  
Vila?....

(ARCO IS  
FINALLY THE ONE  
WHO SPEAKS  
FOR THEM)

Z/I on ARCO  
AS HE MOVES FORWARD

ARCO: You've gotto give them what  
they want Blake.

232. 2 F  
MCU BLAKE

BLAKE: Really/ That madman wants  
the ship!! Give him that and we're  
finished.

233. 5 H  
ARCO/BLAKE

ARCO: We're finished already./

with VILA/SELMAN  
ENTERING SHOT

VILA: They're not going to give  
us the drug unless you do as they  
order. Without it we die.

SELMAN: Tell him the rest.

VILA: If you delay, one of us  
will be chosen for sacrifice.

2 NEXT



On 1 - Shot 233

234. 2 \_\_\_\_\_ ARCO: We're not going to let  
that happen Blake /... if they  
can't convince you, then I will!
235. 1 H  
ARCO/BLAKE CONFLICT
- PAN DOWN as  
ARCO FALLS
- GO WITH ARCO  
(BLAKE XL OOS)
- (ARCO TAKES STEP  
FORWARD, SIEZES STOOL  
AND THREATENS BLAKE  
WITH IT.
- BLAKE THROWS ARCO  
ASIDE ONTO FLOOR.
- BLAKE CROSSES IN  
FRONT OF THE PRISONERS
- THEY MOVE AWAY AND  
HUDDLE IN A CORNER -  
IN FRIGHT)
- BLAKE: You're pathetic! / I  
should leave you here to rot!  
You want to live like slaves - live or  
die at the whim of a madman - then fine!
237. 1 H  
FIGHTENED GROUP
- But you're not taking me down with  
you. I'm getting out. I'm better  
off without you.
238. 5 H  
MCU BLAKE
- (THE MEN SEEM  
SHAMED BUT  
STILL UNCERTAIN)
239. 2 F  
VILA/SELMAN
- PAN L. TO ARCO
- VILA: Even if we got away we  
wouldn't have the drug ...

5 NEXT



BLAKE: I know where it's kept.

240. 5 H  
MCU BLAKE

ARCO: How long would it  
last?

BLAKE: That ship up there is  
the most advanced design I've  
**ever seen**. There are medicines on board.  
There's a laboratory. We can  
analyse the drug ... make it  
ourselves.

241. 2 F  
MCU ARCO

(THE MEN ARE  
WAVERING,  
BUT STILL  
UNCONVINCED)/

ARCO: That's what you say ...

242. 5 H  
MCU BLAKE

BLAKE: Very soon now they're going  
to come and take one of you away and  
there is nothing you can do to stop  
that happening because there is no way  
I am going to order that ship  
to land. Your choice is very simple.  
You can fight or you can die...  
Well?

243. 2 F  
ARCO & GROUP



On 2  
Shot 243

46: Cell

GAN XL OOS

(THERE IS A MOMENT -  
THEN GAN STEPS FORWARD)

GAN: Well, I'm with you

(NOBODY ELSE MOVES)

244. 5 H  
BLAKE/GAN

BLAKE: Anyone else?

---

RECORDING BREAK: Record Sc. 48 - Cell next  
Shots 249 - 251 (pg. 100/101)

---

(story order: Sc. 47 - Cathedral)



On 5  
Shot 244  
(Cell)

(3E 2E 1K

47. INT. THE CATHEDRAL. NIGHT.

245. 1 K (IN BODY OF CATH.) (VARGAS STANDS BEFORE ALTAR.  
LARAN/VARGAS & IDOL HE IS IN PRAYER)

Z/I to  
LOSE LARAN

VARGAS: ...'only from his hand  
comes life. And from his wrath  
comes death. We obey Him and  
give Him thanks for his mercy'

(BESIDE HIM LARAN  
KNEELS - ALSO IN  
PRAYER)

246. 3 E  
LARAN/VARGAS /

VARGAS: It is time. Bring  
the chosen one to the place of  
sacrifice.

LARAN XR OOS

247. 2 E LARAN GOES OFF TO  
CU GUN PREPARE THE SACRIFICIAL  
KNIFE.

PAN UP to  
VARGAS WITH BRACELETS

VARGAS CROSSES TO THE  
ALTAR AND PICKS UP FIRST  
THE GUN, THEN THE  
BRACELETS.

BREAK NEXT



On 2  
Shot 247

47: Cathedral

THEN HE TURNS HIS  
ATTENTION TO THE  
UTILITY BELT AND GUN.

THE COILED CORD THAT  
RUNS FROM THE BUTT OF  
THE GUN IS PLUGGED  
INTO THE POWER UNIT  
ON THE BELT.

VARGAS MAKES A FEW  
ADJUSTMENTS TO THE  
INSTRUMENTS ON THE GUN  
IN AN EXPERIMENTAL WAY./

247A. 3.

VARGAS FIRES GUN

TRACK IN to  
CU GUN

HE POINTS IT TOWARDS  
A PILLAR AND SWITCHES  
IT ON.

THERE IS A RIPPING  
SOUND LIKE THE  
VIOLENT DISCHARGE  
OF A POWERFUL ELECTRICAL  
SURGE.

-----VT EDIT Shot 248-----  
explosion

A SECTION OF THE PILLAR  
EXPLODES IN DUST, FLAME  
AND SMOKE.

VARGAS IS SHOCKED BY  
THE POWER OF THE WEAPON  
IN HIS HAND.

HE STAGGERS BACK AND

LOOKS AT THE GUN THAT  
CAUSED IT WITH SOME AWE,  
AND THEN THE GROWING  
REALISATION THAT WHAT HE  
HOLDS IN HIS HAND HAS  
ENORMOUS POWER).

---

RECORDING BREAK: Shot 248 next - VIS. FX "exploding pillar"

---



"explosion"  
C/A for Sc. 47:  
Cathedral

- 99A -

VT EDIT into Shot 247

248.    2   E  
         PILLAR "EXPLODED"

---

RECORDING BREAK:   RECORD Sc. 25 (CELL) next  
                         Shots 149 - 153

---

- 99A -



(2F 1H )

48. INT. CELL NIGHT.

249. 1 H  
BLAKE AT DOOR /

PULL BACK  
to GROUP

(BLAKE, HIS EAR  
AT THE DOOR,  
LISTENING, AS HE  
WATCHES THE PASSAGEWAY.

THE MEN IN A  
LOOSE GROUP  
NEAR BLAKE ARE:  
ARCO, GAN, SELMAN  
& VILA.

THE FEW REMAINING  
PRISONERS  
ARE HUDDLED  
IN A CORNER)

BLAKE: (WHISPERS) They're  
coming.... are you ready?

250. 2 F BLAKE:It's your last chance./ (PAUSE)  
GROUP OF PRISONERS R.

251. 1 H  
GAN/BLAKE /

(TURN PAGE QUICKLY  
FOR REMAINDER OF SHOT)

2 NEXT



On 1  
Shot 251

48: Cell

251A.	2	GROUP -	<u>BLAKE:</u> (to Group) Alright? Get down! /	<u>GRAMS:</u> Footsteps along passage - advancing towards
		PAN ALL TO LIE DOWN	(BLAKE INDICATES TO ALL THAT THEY SHOULD LIE DOWN ON THE FLOOR AND FEIGN THEIR "SICKNESS" MODES.	
		IN ON VILA LOOKING VERY APPREHENSIVE	THE MEN TENSE THEMSELVES)	

---

RECORDING BREAK: Now record Sc. 23 - Cell  
Shot 147 (pg. 66A)

---

(story order: Sc. 49 - Teleport next)



Shot 251  
(Cell)

(4C 5D)

49. INT. LIBERATOR'S TELEPORT SECTION.  
NIGHT.

(JENNA SITS  
AT THE CONTROL  
NERVOUSLY.

252. 5 D / AVON IS PACING  
AVON ENTERS SHOT ~~BACK AND FORTH,~~  
VERY TENSE.)

253. 4 C  
MS JENNA TENSE

254. 5 D / AVON: Oh come on ... There's  
no point in waiting any longer.  
AVON - (AVON MOVES  
HE X's R.OOS TO JENNA)

255. 4 C  
PAN JENNA TO AVON CENTRE  
TRACKING IN QUICKLY

JENNA: There's still six minutes.

AVON: We've made our decision.  
Let's get out of here!

JENNA: (FIRMLY) Six minutes!  
We'll wait.

---

RECORDING BREAK: Now record Sc. 51 - Teleport  
Shot 267 (pg. 106)

---

story order: Sc. 50 in Cathedral next



(3E 2E 1G 5G)

50. INT. THE CATHEDRAL. NIGHT

PLAINSONG

256. E (VARGAS IN PRAYER, AND KARA, KNEELING AT THE ALTAR.  
KARA/VARGAS/LARAN PRAYING  
HOODED FIGURES PASSING -  
Z/I to VARGAS/LARAN PLAINSONG IS HEARD AND A NUMBER OF HOODED FIGURES ENTER, KNEEL, GATHERED IN REVERENCE.
- 256A. 3 GROUP OF HOODED FIGS. AT PRAYER  
FX: A GONG SOUNDS
257. 2 E VARGAS, LARAN & KARA RISE.  
MS VARGAS RISES
258. 5 G FROM OUT OF THE DARKNESS COME FOUR HOODED FIGURES (HEROES DISGUISED) LEADING GAN WHO HAS HIS ARMS CHAINED BEHIND HIM.  
GAN + 'HERO HOODS' ENTER PAST R. OF CAM. INTO CATHEDRAL
259. 1 G KARA SEES THAT THEIR VICTIM IS GAN AND REACTS.  
MS VARGAS THEY ADVANCE TO THE ALTAR. AS THEY APPROACH ONE OF THE HOODED FIGURES SPEAKS)
- 259A. MCU KARA
- 259B. SELMAN: (OOV) The novices made attack upon us. We were able to overcome them./  
MS VARGAS
260. 2 E GAN & HOODS -  
PAN TO LARAN COMING DOWN TO KNIFE ON ALTAR VARGAS: They will be punished. Come.. Prepare the sacrifice.
261. 5 G (VARGAS FACES THE IDOL. HOODS PUT GAN ONTO SLAB - LARAN GETS SWORD FROM ALTAR & RETURNS TO SLAB)  
WS: VARGAS + IDOL  
(LARAN X's SHOT WITH SWORD)



263.	2 E	VARGAS + GAN ON SLAB LARAN'S KNIFE BIZ.	(VARGAS TAKES THE KNIFE FROM LARAN VARGAS HOLDS THE KNIFE OVER GAN, MENACINGLY)
------	-----	--	---

(BLAKE, AS A HOODED  
FIGURE STILL, LEAPS UP -  
SHOUTING)

BLAKE: Now! Get the bracelets!

(WHEREUPON HE AND THE  
OTHER PRISONERS THROW  
OFF THEIR RESTRICTING  
ROBES.

GAN SITS UP ON THE SLAB,  
KICKING FIRST VARGAS  
AWAY FROM HIM, THEN  
LARAN, AND BREAKS FREE  
FROM HIS CHAINS.

BLAKE AND THE HEROES RUN FORWARD, PUSHING ASIDE THE HOODED FIGURES. MORE HOODS TRY TO PREVENT BLAKE FROM TAKING THE PRECIOUS BRACELETS - WITH MAYHEM SEEN CONTINUING IN THE BACKGROUND.

BLAKE MANAGES TO FIGHT  
THEM OFF, GET A BRACELET  
AND YELL INTO IT) -

BLAKE: Get us up there ... and quick!



From Shot 266  
(Melée)

(4C )

267. 4 C / 51. INT. LIBERATOR'S TELEPORT SECTION.  
LOUD SPEAKER NIGHT.  
UNIT

ZIP PAN to  
AVON/JENNA

(BOTH AVON AND  
JENNA LOOK  
FROZEN AS  
BLAKE'S VOICE  
CRACKLES FROM  
THE SPEAKER)

GRAMS:  
TAPE - V/O

BLAKE V/O:

..... Make it fast...

(AVON AND JENNA  
EXCHANGE A  
LOOK.

AFTER HESITATION  
SHE REACHES FOR  
THE SWITCH.

AVON GRASPS HER  
WRIST)

AVON: We lose it all.

(SHE STARES UP  
AT HIM, HER  
HAND STILL  
POISED BUT NOT  
MOVING)

Now record Sc. 54 - Teleport. Shot 292 (pg. 113)  
(Story order: Sc. 52 - Action 3 in Cathedral next)



VT CLOCK (Ident)  
VTC/6HT/B21949A

INSERT for Episode 3: "CYGNUS ALPHA"  
VT EDIT into VTC/6HT/B21449/ED recorded on 22.11.77.  
-----SPOOL NO: 613203-----

/S/B TK - FIGHT/

VT EDIT into Shot 259

1. MCU KARA - turns into shot  
Z/I to CU  
as she SEES (OOV. GAN)  
BEING LED IN FOR SACRIFICE

/RUN TK/      /S/B SMOKE FX/

TELECINE - FIGHT SEQUENCE + STUDIO SHOTS  
Int/Ext Cathedral (Scene 52)

S.O.F

DUR: 2'16"      See over for script + s/1 shots



SCENE 52 contd.

FIGHT SEQUENCE - Ep. 3  
'CYGNUS ALPHA'

SHOT DESCRIPTION & DIALOGUE

S.O.F.

KNIFE hits gong. BLAKE siezes  
it and fights with HOOD.

GAN by altar throws off some  
HOODS, gets bracelet, but is  
dragged away.  
ARCO grabs his bracelet and is  
also dragged away.  
VILA appears, grabs his bracelet  
and crawls away.

Flambeau fight.  
BLAKE disposes of HOOD and  
shouts to VILA -

BLAKE: Where's Selman?

VILA - behind screen -

VILA: He's dead!

BLAKE is jumped by another HOOD

VILA's screen is thrown aside.  
VILA hauled up and thrown R.



Scene 52 cont.

## SHOT DESCRIPTION &amp; DIALOGUE

VILA with spearman (HOOD)  
lunging at him.  
TRACK IN to CS VILA. Spear  
wrenched away. VILA - gasping -  
sees that his saviour is ...

who  
BLAKE/disposes of spearman HOOD  
by almost throttling him with his  
own spear. BLAKE is then jumped  
on by another HOOD.

2. C/A KARA looking on, frightened, as she  
watches them fight.

ARCO fighting off another  
HOOD close to the altar

3. GAN, struggling,  
then bursts free from 2 HOODS

MCU KARA - CRIES "GAN"

KARA cries out and GAN's head turns

4. Spearman (HOOD) runs in for a  
fallen spear - hurls it L. at GAN  
The spear misses Gan as he ducks back

MS KARA WITH SPEAR  
IN BODY

but  
KARA is hit by spear and falls OOS.

GAN is restrained by HOODS again

Pan with ARCO as he crawls across  
the floor from the altar, obviously  
wounded.



Scene 52 cont. . SHOT DESCRIPTION & DIALOGUE

---

BLAKE's attacker is stabbed by VILA  
and falls OOS.

MS VILA with bloody blade, horrified.

BLAKE:(OOV) Vila, don't  
stand there - run!

BLAKE/VILA run OOS.R.

At main door R., GAN is spearing a  
HOOD (OOV) BLAKE/VILA cross  
shot, past ARCO dead on the steps.

BLAKE: Gan, come on.

All three get out - door slams in the  
face of 2 HOODS who have run up to  
the door.

Shot 5 on SMOKE FX Ext. Cathedral next



SHOT DESCRIPTION & DIALOGUE

5. S/I

SMOKE FX

/ EXT. CATHEDRAL DOOR. NIGHT

GAN is holding the door tightly  
shut with his shoulder -

BLAKE: Gan, can you hold them?

GAN: As long as the door doesn't break!

VILA: Did you see, they killed Arco?

BLAKE: I don't understand.  
There's no response from the  
ship.

VILA: Perhaps the these bracelets  
don't work any more. (BANGS AT DOOR)

BLAKE: We can't hold out much  
longer, that's certain.

VILA: And they'll be getting  
reinforcements

BLAKE: Look, there's only one way for it - you  
& Gan make a run for it - out there. Hide among  
the rocks - anywhere - in the dark  
you'll have a chance. I'm going back  
in to find the gun.

VILA: They'll kill you (BANGS AT DOOR)

BLAKE: (GOING TO DOOR) Gan, when I  
give the word, let go of the door.

VILA: Blake, we'll all be killed

BLAKE: Gan, do as I tell you.  
Now ...

GAN lets go the door. It flies open.  
A group of HOODS fall out into the night.

GAN: Come on ...

GAN/VILA run off. BLAKE slips inside.



SHOT DESCRIPTION & DIALOGUEINT. CATHEDRAL.  
NIGHT

B/G BLAKE searching desperately for the gun in the vicinity of the big altar. DOOR SLAMS off R.  
BLAKE looks R.

4 HOODS have slammed Cathedral door shut and are running towards altar.

BLAKE finds gun and turns, as 4 HOODS hit him.

CS LEGS struggling. FLASH! BANG!  
BLAKE fires at the idol.

IDOL blown up

HOODS fall back in horror - paralysed by superstitious awe and partially stunned by the sonic effect of the gun. BLAKE extricates himself, can't see the gun (dropped in the struggle after the bang ). Decides to run for it and does so.

2 HOODS (by door D/S R.) make a X with their spears to stop him. BLAKE dives through door over spears. The HOODS are about to follow when an OOV voice halts them -

(VARGAS: OOV. No!!)



/S/B VIS. FX: 2nd EXPLODING PILLAR /  
to be recorded after Scene 53/

Series of single  
shots. Record 282

(4E 3EX)

53. INT. CRYPT AND STEPS. NIGHT

281.	<u>3 EX</u>	BLAKE is thrown into crypt AND HIS BRACELET ROLLS INTO A CORNER.	<u>FX/SOUNDS OF/</u> <u>BATTLE</u>
	BRACELET SKITTERS INTO CORNER		
282.	<u>3 EX</u>	HE LOOKS FOR HIS BRACELET AND HEARS THE	
	BLAKE'S ("dble") FALLS THRO' SHOT	<u>FX: DOOR SLAM - SHUTTING OFF/</u> <u>THE NOISES OF BATTLE.</u>	
283.	<u>3 EX</u>	BLAKE LOOKS ROUND AND SEES VARGAS APPROACHING, WITH GUN AIMED. WE SEE THAT HE IS STILL WEARING BRACELET. BLAKE THROWS A TABLE AND DIVES FOR COVER.	
	BLAKE HITS FLOOR - LOOKS FOR BRACELET (hears door slam)		
	BLAKE LOOKS ROUND TO DOOR		
284.	<u>3 EX</u>	VARGAS FIRES. A FLASH, AND MASONRY FALLS OVER BLAKE WHO HAS DUCKED JUST IN TIME.	
	VARGAS WITH GUN		
285.	<u>4 EX</u>	VARGAS COMES AFTER HIM. BLAKE IS CORNERED. THERE APPEARS NO WAY THAT BLAKE CAN AVOID DEATH.	
	BLAKE THROWS TABLE - DIVES LOW		
286.	<u>4 E</u>	ENJOYING THE MOMENT, VARGAS TAKES CAREFUL AIM.	
	CS VARGAS FIRES		
VT EDIT - Shot -----291-----			
287.	<u>4 E</u>		
	BLAKE DASHES L.OOS		

3 NEXT (normal cam. action)



On 4  
Shot 287

- 112 -

288.    3   E  
         PAN VARGAS DOWN STEPS  
         TO CONFRONT BLAKE

289.    4   E  
         VARGAS LAUGHS - AIMS

290.    3   E  
         MCU BLAKE AT  
         DEATH'S DOOR

---

RECORDING PAUSE:   VIS FX. SHOT 291 next

---

291.    4   E  
         PILLAR EXPLODES

---

REDORDING BREAK:   Now Record Sc. 57 in CRYPT - Shot 295 on 3EX

---

(story order: Sc. 54 - Teleport)



From Shot 290  
(Crypt)

- 113 -

54: Teleport

(5D )

54. INT. TELEPORT SECTION. NIGHT

292.

5 D

AVON/JENNA

(AVON IS STILL  
HOLDING JENNA'S  
WRIST.

JENNA: We've got no choice ....

LIGHTING FX:  
OVER JENNA

(THERE ARE A FEW  
BEATS, THEN SHE PULLS  
HER HAND FREE AND  
PLUNGES IT DOWN ONTO  
THE CONTROL)

-----  
RECORDING PAUSE: Now Record Sc. 58 - Teleport  
Shots 305 - 315 A  
-----

(Story order: Sc. 55 - Crypt NEXT - CSO VARGAS)

- 113 -



From Shot 292  
(Teleport)

- 114 -

55: Crypt -  
Vargas CSO

(4E.2D)

55. INT. CRYPT AND STEPS. NIGHT

CSO SHOT

293.    4   E  
         CRYPT - LOCKED  
                 OFF

(AS VARGAS IS ABOUT  
TO PULL THE TRIGGER,  
THE TELEPORT PROCESS  
WORKS.

VARGAS VANISHES)

2   D  
VARGAS ON CSO -  
DISAPPEARS WITH  
WHITE OUTLINE FX

---

RECORDING BREAK:    now record Shot 316  
                     VARGAS' dematerialization from Sc. 58 (Teleport)  
                     page 119

---

(story order: Sc. 56 - Cathedral/carnage next)

- 114 -



57: Crypt

(3EX )

295. 3 EX  
MS BLAKE ON MIC

BLAKE: Get me up! . . . .

(story order: Sc. 58 - Teleport next)

- 114B -



(4C 1F 5D)

305. 1 F / 58. INT. TELEPORT SECTION. NIGHT  
AVON/JENNA

GRAMS:TAPE /  
V/O

BLAKE'S V/O: ... make it fast ...

(JENNA PRESSES THE  
CONTROL AGAIN, AND  
TURNS URGENTLY TO  
THE DISAPPOINTED AVON) -

LIGHTING FX  
OVER JENNA

JENNA: Get the ship moving.

AVON XL OOS

(AS BLAKE MATERIALIZES  
JENNA CALLS) -

JENNA: Blake!

306 . 5 D  
3S: BLAKE/VILA/GAN

BLAKE SEES VARGAS

(VARGAS, GAN & VILA  
HAVE MATERIALIZED AND  
ARE STAGGERING.

306A. 1 F  
VARGAS WALKS  
TOWARDS GROUP

WE SEE VARGAS IS STILL  
HOLDING THE GUN IN HIS  
HAND AND THAT BLAKE IS  
STILL A BIT GROGGY.

306B. 5 D  
RESUME GROUP A/B

VARGAS IS AS  
BEWILDERED AS THE  
OTHERS BUT QUICK TO  
REALIZE HE IS NOW IN  
DANGER.

1 NEXT



- 117 -

HE STEPS AWAY  
FROM THE  
TELEPORT SECTION  
AND MENACES  
AND CONTROLS THE  
OTHERS WITH  
HIS GUN)

VARGAS: Get : over there...all of  
you.

(WITH THE THREAT  
OF THE GUN THEY  
OBEY & BLAKE, VILA  
& GAN MOVE ACROSS  
TO THE CONTROL  
DESK)

SHIP'S  
ENGINES BLAST  
OFF

307.    1   F  
         GROUP INCL. JENNA

VARGAS: (contd.)  
You'll take this ship down to the  
surface... /

JENNA:    We're already moving away.

308.    4   C  
         MS   BLAKE

VARGAS:    Then get it back /

309.    5   D  
         MS   VARGAS

BLAKE:    If you kill us there is no way  
you could run this ship. You're getting  
further and further away from your  
precious drug... /



On 5  
Shot 309  
(VARGAS)

- 118 -

58: Teleport

310. 1 F  
GROUP - MINUS  
BLAKE

VARGAS: There is no drug...a simple compound. The disease is just a mild poison that clears itself. But for centuries the followers have believed in the disease...believed in the cure. Just as you have believed!

(BLAKE MOVES  
A LITTLE,  
PRESENTING NO  
THREAT TO VARGAS,  
WHO MUST HOWEVER  
SHIFT HIS  
POSITION TO KEEP  
THE PRISONERS  
COVERED.

HIS MOVE TAKES  
HIM CLOSER TO  
THE ACTUAL TELEPORT  
POINT)

311. 4 C  
MCU BLAKE

BLAKE: So you...you and those  
before you, built your power on fear  
and ruled them with it.

312. 5 D  
MCU VARGAS

VARGAS: I ruled, I ruled a small  
prison planet with never more than  
five hundred people...but with this...

(HE MAKES  
A SWEEPING  
GESTURE THAT  
ENCOMPASSES  
LIBERATOR)

313. 1 F  
VARGAS' FEET

314. 5 D  
MS VARGAS

With this, I could rule a thousand planets...For that prize do you think I would hesitate to kill you? Now take this ship back to Cygnus Alpha...now. / (Cont...)

1 NEXT

- 118 -



(TO EMPHASIZE HIS  
THREAT, VARGAS  
MOVES AGAIN AND  
MENACES WITH HIS  
GUN.

HE IS NOW RIGHT ON  
THE TRANSMISSION  
AREA.

VARGAS: (cont.) I was their  
priest. I shall return to them a  
God!!!

315. 1 F  
JENNA/BLAKE -  
BLAKE PRESSES  
BUTTON

/LIGHTING FX/  
OVER JENNA/

(CLOSE ON BLAKE.  
HE PRESSES THE  
CONTROL FOR  
TRANSMISSION.

VARGAS HAS ONLY  
MICRO-SECONDS TO  
REGISTER THE HORROR  
OF WHAT IS HAPPENING  
TO HIM BEFORE HE  
DE-MATERIALIZES.

SOUND FX:  
"GOD" ECHOING  
IN SPACE

HE VANISHES AND  
THE WORD "GOD"  
SEEMS TO TRAIL  
BEHIND HIM)

/CSO/

316. 5 D  
TELEPORT  
LOCKED OFF

2 D  
VARGAS ON CSO -  
VANISHES (Modular  
Shake-Up FX)

---

RECORDING BREAK: Now record 2nd part of Sc. 20 in Cathedral  
Shots 127 - 138A (pgs. 61/63)

---



from Shot 316  
Teleport

- 120 -

TK 11 (Vargas)  
Model Shot M15

317.     S/I  
          3   A  
          "STARS" CAPTION

TELECINE SEQ. 11 + STARS FX

Ext. Space. Night  
Against a space backing  
VARGAS is turning,  
twisting, slowly  
disintegrating until  
he is nothing but a  
million fragments  
scattered through  
space.

approx. DUR: 0'10"

DUB:  
"GOD" FX

-----  
  
VT EDIT    MODEL SHOT M15

Ext. Sky. Night           14.26.13 - 20

The 'LIBERATOR' flying  
away from Cygnus Alpha R - L ...  
to new adventures!

Story Order:   Scene 60 - Flight Deck LIBERATOR next  
                  Shot 318

- 120



From TK 11  
VARGAS' BODY  
DUR: 0'10"

- 121 -

60: Flight Deck

(and model shot)

(5C 4B 2A 1B) 3A on CAP  
2D on LIGHTS

60. INT. FLIGHT DECK. LIBERATOR. NIGHT.

TELECINE - SPOOL ON/  
TO SEQ. 10 (penult)

318. 1 GAN/VILA /

CRAB WITH AVON  
to JENNA/BLAKE

(BLAKE IS AT  
THE FLIGHT DECK  
STUDYING A  
SKY CHART.

JENNA BESIDE  
HIM.

AVON, GAN AND  
VILA  
ARE AT VARIOUS  
TASKS AROUND  
THE AREA.

THE ZEN VISUAL  
ACTIVATES)

319. 4 B 'ZEN' VISUAL / ZEN'S V/O: Information. / Sensors  
register that Liberator  
has been scanned by  
detector beams. A fleet of ships  
is approaching and has changed  
course towards this system.

320. 1 B 2S BLAKE /JENNA

BLAKE: Put them on the screen.

INLAY

321. { 5 C SCREEN - inlaid with: /

3 A STARS CAPTION

2 D MOVING PINPOINTS  
OF LIGHT

THE GREAT SCREEN  
GLOWS TO SHOW  
THE INFINITY OF  
SPACE.

1 NEXT

- 121 -



On 2  
Shot 323

- 123 -

60: Flight Deck  
CLOSING TITLES

AVON: With our speed we can  
probably outrun them this time. -  
but they'll keep coming - tracking  
us - pushing us - they'll never give  
up.

(BLAKE'S VOICE  
TAKES A MUCH  
MORE CHALLENGING  
NOTE)

AVON AWAY

TRACK IN  
TO BLAKE

BLAKE: Nor will we. When we can  
handle this ship properly, we'll  
stop running. Then we'll fight.

/DUB: CROSS FADE  
CLOSING MUSIC/

-----  
Now Record TK 10/White Outline FX (5 to E/ 4 to D/ 1 to Smoke/  
followed by Scene 19 - Cathedral Door)page 58 . /for TK & Sc.19/  
-----

CLOSING CREDITS:

324. 3 A CAPTION 2 (Rpt.)  
"STARS"

GRAMS:  
CLOSING MUSIC  
(Tape)

DUR: 1'15"

S/I

TJ 1  
Blake  
GARETH THOMAS

TJ 2  
Jenna  
SALLY KNYVETTE

TJ 3  
Avon  
PAUL DARROW

TJ 4  
Vila  
MICHAEL KEATING

/contd...

- 123 -

Gan  
DAVID JACKSON next



TJ SLIDES S/I over  
STAR CAPTION (Cam. 3)

CLOSING MUSIC

TJ 5

Gan  
DAVID JACKSON

TJ 6

Vargas  
BRIAN BLESSED

TJ 7

Leylan  
GLYN OWEN  
Artix  
NORMAN TIPTON

TJ 8

Kara  
PAMELA SALEM  
Laran  
ROBERT RUSSELL

TJ 9

Arco  
PETER CHILDS  
Selman  
DAVID RYALL  
Zen  
PETER TUDDENHAM

TJ 10

Production Assistant  
CHRISTINA McMILLAN  
Production Unit Manager  
SHEELAGH REES  
Visual Effects Designer  
IAN SCOONES

TJ 11

Series created by  
TERRY NATION

TJ 12

Film Cameraman  
KEN WILLICOMBE  
Film Recordist  
JOHN MURPHY  
Film Editor  
MARTIN SHARPE  
Graphics Designer  
BOB BLAGDEN

/contd...

Studio Lighting  
BRIAN CLEMETT - 124 -  
etc. next

V



TJ SLIDES S/I over  
STAR CAPTION (Cam. 3)

CLOSING MUSIC

TJ 13

Studio Lighting  
BRIAN CLEMETT  
Studio Sound  
TONY MILLIER  
Special Sound  
RICHARD YEOMAN-CLARK

TJ 14

Costume Designer  
BARBARA LANE  
Make Up Artist  
MARIANNE FORD  
Electronic Effects  
A.J. MITCHELL

TJ 15

Music by  
DUDLEY SIMPSON  
Stunt Co-ordinator  
PETER BRAYHAM

TJ 16

Script Editor  
CHRIS BOUCHER

TJ 17

Designer  
ROBERT BERK

TJ 18

Producer  
DAVID MALONEY

TJ 19

Directed by  
VERE LORRIMER

TJ 20

'Federation Symbol'  
BLAKE'S 7  
BBC-tv C.1978

LOGO

FADE SOUND AND VISION

